Maude Fealy Forty-five Minutes from Broadway

MIZZI HAJOS
IN
"SARI"

JUNE 24, 1914

PRICE TEN CENTS

MOVING DAY

This is the modern edition of Susarion and his wagon. It is the "Whirl of the World" company of 110 persons leaving Weehawken on the Lake Shore Special fur Chicago, where they are now playing successfully.

NOT A MOTION PICTURE

Here is William Collier snapped at a still moment. But before we could get this picture off the press, America's most active *farceur* had belied it by returning to animated musical comedy in "Forward March."

ONE SAFE BET

There has been much debate as to whether Owen Davis's new play, which Al Woods is to produce, will be called "Drugged," "The Wall Between," or "Big Jim Gerraty," but there is no question that John Mason will play the lead.

W. A. BRADY'S BOSS

William A. Brady has reason to idolize his daughter Alice, who will play the leading role in "When Sylvia Runs Away" next season. In addition to her ability to act in comedy and emotional parts, she sings excellently.

INSTANCE OF THRIFT

The Honorable Mrs. Henry Beresford, better known as Kitty Gordon, has not wasted much time since closing her season in "Pretty Mrs. Smith," for she is already signed to appear in vaudeville, beginning September 7.

GENEROUS BLANCHE

Blanche Ring is not going to confine her flashes of good nature to regular theatergoers, but early in the Fall will exhibit some of her many talents to the patrons of vaudeville. She is booked for twenty-one weeks.

THE NEW YORK
DRAMATIC MIRROR
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MAUDE FEALY 45 MINUTES FROM BROADWAY

IN order to be consistent, Maude Fealy thinks that she should be decrepit with age. The reason is that her brilliant career as a leading actress seems compatible only with a long life. Fortunately, however, Miss Fealy is still young, exceedingly active and with every reason to look forward to a wider span of years, with the other side so far off it isn't worth thinking about. She has been on the stage since the tender age of four, when she appeared in a tableau of "Faust and Marguerite," and I have a vague idea that I heard somewhere about her being carried on as a babe in arms. She had only just put her hair up when she became leading lady for William Gillette, and had to put calks on her shoes to look the part.

She was fourteen years old when Augustin Daly saw her play Juliet and was so impressed that he placed her under a five years' contract to play in his company. But the contract was cancelled by Mr. Daly's death, and she was engaged by F. C. Whitney to play Eunice in "Quo Vadis." It was under this management that she made her first New York appearance. At this point, at the age of sixteen, she signed to play leads with William Gillette for two seasons in this country and in England. Then history repeated itself, and she attracted the attention of another great actor, this time E. S. Willard. He engaged her to play opposite him in a number of plays. So it came about that she appeared with him as Lucy in "The Professor's Love Story," Mary in "The Middleman," Ada in "David Garrick," and Filaberta in "The Cardinal." She told me she isn't sure that this work in England did her any lasting good, because it contributed very little to her standing with the American public, which, after all, is the public she likes to please best. Miss Fealy is of an old Southern family, and with an inborn love of the Stars and Stripes.

Subsequent to the Willard engagement, she supported Orrin Johnson, and played in "That Man and I," by Mrs. Frances Hodgson Burnett. One of the most distinguished engagements of her career, however, was her place as leading woman for Sir Henry Irving, playing Ellen Terry's roles of Rosamunde in "Becket," Julie in "The Lyons Mail," Nora in "Waterloo," and Marie in "Louis XI." Returning to America, she was engaged by John Cort, in September, 1906, to star in Martha Morton's comedy, "The Illusion of Beatrice." Then another starring season came in John Valentine's play, "The Stronger Sex." A series of other engagements followed rapidly, among them support of Holbrook Blinn in "The Boss," work in "The Strength of the Weak," and a vast amount of stock acting, in which Miss Fealy has had experience since she was very young. At the age of thirteen she took Henrietta Crosman's place as leading woman of Elitch's Stock company in Denver.

It is readily understood that this enormous amount of work finally told on little Miss Fealy, and why her physician warned her that she must become a more constant devotee of the Great Outdoors. She was in a quandary. It was out of the question for her to be idle, for her energy is of the consuming kind that must find some vent. At last she bethought herself of the pictures. Here was a way she might live a life in the open, and at the same time act. So that was how it came about that Maude Fealy became a motion picture star of the Thanhouser Corporation up at New Rochelle.

New Rochelle, it will be remembered, was used by George M. Cohan as the locale of his play, "Forty-five Minutes from Broadway," although he neglected to add that it's somewhat more if you miss your train. Fortunately, I didn't miss mine, so found Miss Fealy punctual to the appointment. She was religiously employing a few spare moments in a walk around four blocks near the studio, the same walk that provides her with a constitutional every morning.

MAUDE FEALY. Bangs, N. Y.

Almost immediately she whisked me away in an automobile with her company to take some pictures in the woods. The director was her husband, James Durkin, none other than that able and versatile actor who has been identified with some of the best work done in stock companies during recent years, and a fine gentleman into the bargain. Thus it came about that the interview took an unexpectedly sylvan aspect. Instead of gnawing a pencil, I chewed grass, and fancied myself rather literally the New York farmer O. Henry used to tell about, who, though born and brought up in the city, had never been across Second Avenue in his life. It was all very unusual in an interviewer's experience, and very pleasing. One could look on the nether side of a tree trunk in the scene and find it able to support itself without a stage brace, while the only gridiron was a group of "mare's tail" clouds above.

Miss Fealy has a mighty respect for the pictures, incidentally pointing out to other players of the regular stage that the lesson of her experience shows how to solve the problem of regaining health at the same time that it meets the bread-and-butter question. "Above all," she says, "remember that there's no degradation in working before the camera. I am perfectly ready to admit that the pictures have not the beauty of the spoken word, but there is a compensation in their wonderful facility of the changing scene, and in the fact that that scene is unlimited in its possibilities. It is able to show miles of country as easily as a moving steamship. Over-enthusiasm about the pictures probably does more harm than too little, but to recognize just what they are, with their advantages balanced by their limitations, is at least to respect them, and to know that they are worthy of most patient and intelligent endeavor. Even though players may not intend to remain in the pictures because they offer no opportunity for diction and voice, prefer to make them an avocation rather than a vocation, they will find them valuable to histrionic training in that they place an unusually strong demand upon the pantomimic part of their work. And pantomime is very vital to an actor's art. Of course subtitles in the pictures convey those ideas that would be almost impossible for an actor to get across, but even that doesn't make the player's work negligible.

"I learned the foundation of what I know about the art of acting at the dramatic school which my mother, Margaret Fealy, conducts in Denver. Knowing then first how to study, I was able to profit by all the experience that came my way. The next best thing after the school, I believe, is a stock company, although the school should come first, for there the beginner has a chance to do things and not just look on, as is often the way with newcomers in stock. Understand, it all depends whether or not the school is properly conducted, for if it isn't, the aspirant for stage honors is apt to find it a waste of time and money."

Miss Fealy has not neglected her voice and diction because she has no immediate use for them in the pictures, for she intends one of these days to return to the regular stage and be seen again as her own charming self, who cannot be duplicated for the exchanges and shown in a hundred places at once. She is not ready to believe with many others that the stage has fallen from its high estate, but is rather inclined to the same idea that James Forbes put in the mouth of "The Chorus Lady," that "it's always a bad season for a bad play." In other words, she feels that we have not had the best provided in the way of dramatic attractions. Also, "As fashions change," she says, "so changes the public taste, and the cycle is bound to come around again. Each variety of play has its fling and passes on while the next one comes, but they all stand in line waiting for their next chance. Perpetual change is the keynote of the theatrical world as it is in life. 'Every dog has his day as every cat has her night.'"

ARTHUR EDWIN KROWS.

MADAME CRITIC

On dit, that that little safe robbery—perhaps I should say that big safe robbery—at the Strand Theater, some weeks ago, wasn't a robbery at all. According to a press agent of my acquaintance, it was merely a Welsh rabbit dream, a Queen Mab fantasy, a moonlight sonata, the poetic expression of a hard-working, so-much-per-week-pen-driver's efforts to lift himself above others of his profession by landing a realistic Sherlock Holmes yarn right in the mouths of press-agent-shy daily papers.

How well the inventor of this daring scheme out-Hobsoned Hobson is clearly recalled by the unsuspecting readers of even our most conservative papers, for there were columns on the subject. The next day everyone was on the qui vive to read further developments—but, would you believe it?—nary a development; and the whole daring assault upon the innocent guardian of thousands of the precious metal was as though it had never been. "The rest is silence," quoted the Horatio of the Strand, since the newspapers were quite content to have it so.

But not in many journeyings of Luna across the bridgeless expanse of New York to Jersey, has such a bold piece of work been "pulled-off" in this great city. I do hope that the next time I call on a certain city editor of a great and careful metropolitan daily he will tell me confidentially that he knew a hawk from a handsaw all the time, but thought the tale would amuse the seekers after relief from boredom in Springtime.

At any rate the Sherlock Holmes of the Strand is quite content to rest upon his laurels for a while. He is the envied of his fellows. And as he walks along Broadway with a modest self-consciousness of the supremacy of his deed, he leaves a buzz of suppressed comment in his wake.

"There goes the man who—— Did you read about that safe robbery at the Strand?" one observer asks a Summer visitor to our island. "That's the man who did it!"

"What? That man!" exclaimed the stranger. "He doesn't look like a crook. What is he doing at large on Broadway if he robbed a safe?"

"Well, you see, he didn't actually rob it. He only made the public think somebody else had done so."

"Couldn't he be arrested as an accessory to the crime?" thoughtfully inquired the visitor.

"He ought to be," replied the other with emphasis. "Any fellow who could get past with such bunk as that ought to be jailed. I've been trying to do some such stunt for the past twenty years, but the minute I offer the papers a special story—even if it's true—they sniff and say, 'press agent,' and throw it into the waste basket. The Strand man was born under a lucky star—no doubt about that."

Man proposes and the manager disposes, is a theme suggesting interesting possibilities to the actor or actress plotting and planning Summer vacations. Harry Stanford and Laura Burt (Mrs. Stanford) can tell you something along this line, for they have just undergone an entire change of plans, due to an unexpected move of fate.

Mr. Stanford and Miss Burt were leading a quiet, domestic life over on Staten Island where they own a comfortable home, and where the cool breezes blow, and the honeysuckle climbs about the veranda as though existence offered no struggle beyond salt water baths, three meals a day of food products which will bear the closest inspection even by the *Evening Globe*, and nights undisturbed by ambitious ash removers and attentive milk wagons. Nothing more strenuous than the concerted warnings of everybody's chanticleers and bits of songs of birds—curious sounds that to unaccustomed ears disturb one's Staten Island rest.

But dear old England has its lure for her sons and daughters. Once an Englishman always an Englishman! There is no denying the truth of that. And when Summer comes, the children of Britain see in fancy her wonderful landscapes, the charming culture of her people, the contentment of everybody, everything—an ideal existence, as it seems to them—also to many Americans—and they yearn for the old life.

So it was with Mr. and Mrs. Stanford. They decided to go to England, and had booked passage. In fact, they bade good-bye to their neighbors, and bag and baggage arrived in New York. They reached the steamer early, in order to have plenty of time for parting letters, attentive friends at the dock, etc.

Among the bon voyage telegrams was one which was not one of good wishes at all.

Instead it offered Mr. Stanford a splendid engagement at just the desired salary. What was a true Britisher to do? It was England, or the engagement—a perplexing situation; but Mr. Stanford did the sensible thing, and that was why the Stanford's neighbors on Staten Island were surprised to see them on dry land the evening of the day that they should have been on the briny deep—if fate and a manager hadn't interfered.

Effingham Pinto made his debut as a fascinating young woman at the recent Lambs' Gambol. Rumor had been flying about that Pinto could look the part to distraction, but I refused to believe it. Those who had attended the rehearsals of the Lambs declared that Pinto's shoulders and Turkish, cosy-corner slide, would make Julian Eltinge and his formal Crinoline Girl acting look like faded organdie in comparison with luxurious satin.

Pinto surprised me. He had always impressed me as a young man with acting ability and well-bred manners. I liked him. But never by the wildest stretch of imagination could I describe him as handsome. But—would you believe it?—as a young woman his face seemed positively pretty—unusually pretty. If Passion in female guise looked anything like Pinto at the Lambs' Gambol, no wonder human nature can be weak. Pinto was fascinating. All the men, and women, too, said so. And they were broad enough *not* to add, "I dislike seeing a man dressed as a woman."

Of all the affectations, that one wearies me most. Why should men object to their fellow men assuming the rôle of a young woman? They do not resent seeing a young woman dressed as a man. On the contrary, the be-trousered females are usually considered big attractions by managers, and the long lines waiting for admittance bear out this statement. Women do not object to women in man's attire. They, too, think them cute and clever. I have yet to hear one woman remark, "I hate to see that dancer in trousers."

White, N. Y.

MR. JOSEPH WEBER,

Who After a Long and Brilliant Career Retires from the Stage.

Just because an actor dons ribbons and skirts is no reason why he can't pitch a baseball, or sharpen a pencil, or show his disdain for mice unmistakably as well as do the rest of his sex.

I think Julian Eltinge has done a great deal to convince mankind that female impersonators deserve just as dignified treatment from their sex as do actors in other types of characters. And then came Pinto, a brave Lamb, forth to the fray. All the other Lambs, and the rest of the audience, could find no fault with Pinto because he chose to attire himself as Passion. And he made a big hit. It must have been somewhat of an ordeal, though, to know that Julian Eltinge, the handsome and beautiful, was to appear on the same bill.

But Pinto was equal to the occasion, and if he felt any nervousness, he did not show it. Of course, there has been, up-to-date, only one Eltinge, but nobody knows what Pinto might do if he only tried.

At present his admirers are wondering if anything could induce him to wear skirts for a tempting salary. He has received several offers to enter the field against Eltinge. It is hardly thought, however, that he will accept.

MADAME CRITIC.

COLMAN, the dramatist, was asked if he knew Theodore Hook. "Yes," replied the wit; "Hook and Eye are old associates."

COLLEGE DRAMAS

BY DORA DERO WHALEN.

WHEN your eyes are spitting sparks from a long seance at the moving pictures, where you saw interminable four reels, professing to revive classics, which, in reality they killed, direct your steps to the stray melodrama which still survives.

When you have had your fill of melodrama, and are tired of lemon-haired, ancient ladies playing sixteen-year-old roles, go to the problem play.

When you have ennui and headache and backache from sitting for three hours watching a many-passioned Jezebel breaking her fourth husband's bric-a-brac, and walking all over his toes and feelings, and then going off with her next door neighbor's coachman, auto over to Keith's, and try to hee-ha at bad puns, and be mildly amused at performing monkeys, and tickled silly over inane comedy sketches.

Then wend your way to high-class comedy, and feast your maiden eyes on immaculate John Drew wearing lovely X-ray pajamas and smoking 20-cent cigars, or sip the ice cream soda draft that Billie Burke holds out to her audience.

After that sweet dose, trip off to the musical comedy, and see a big white heifer prance about in a tango, with her hair down in plaits, and her wrinkles full of paint, while she squalls the popular ballad, "I Don't Love Onions."

Then you for the opera, where you will find a 300-pound virgin singing with wonderful vitality a coloratura death song, while baldhead men are playing holy murder on the fiddles.

But there's still a treat left—the college drama.

I hope my girl readers have collegian brothers, or cousins, who invite them to the stupendous productions at the school.

Here we are at the performance. All the female roles are played by boys and men. What fun!

Enter "Nellie," wearing a mid-Winter hat and a light Summer frock. Joe Magee is simply immense in that part, declare the fellows. Nellie sits down, and innocently raises her skirts to her knees, unnecessarily exposing her big feet. She is in the habit of so drawing up her trousers, lest they bag at the knee. Habits rule us.

Nellie speaks in a high falsetto key, but at times she forgets her soprano notes, and falls down fearfully and wonderfully into the bass. Then she climbs back laboriously to her high register.

Ah! enter from the right a gallant youth in tights, carrying a spear. Well for us that he swings his spear, else we could not see him. When Henry Irving first played Hamlet, he looked so thin that a gallery god cried out: "Here's his clothes, but where's he?" That joke comes to our mind.

The youth's shanks are well padded for the first act, but, horrors! the second act reveals him with square legs. He has sat upon and done much damage to the padding. Oh! why did he lounge so? The first view of him revealed pins, such as Henry Dixey's early popularity stood upon; but now this youth's legs look as if he had walked into an angry hornets' nest. He reminds us of a square peg in a round hole.

The society ingenue glides in with a white lace petticoat trailing from under her skirt. The graceful grande dame gets tangled up in her train—after forty years in the best circles—cuts a zigzag figure, and plunges, teapot and all, into the hero's lap.

But it's really a jolly performance. Everybody is good natured and laughing. Everybody condones blunders. Everybody winks at the forgotten lines.

Nobody notices the goings out and comings in at the wrong time and at the wrong places. No one seems to realise that the actors are in one another's road, and are "flying" their best lines—that is, throwing them up to the roof, instead of sailing them out at the audience.

There's Hank Murray swallowing his speech as if it tasted good. Here's stage-frightened Leo Collier down front, all tangled up in his lines, as if they were a sort of fishing tackle, and he a clumsy Izaak Walton.

But it's jolly, beastly jolly! Scuttle me, but it's jolly! And lucky, favored among women, is the lass who has a chance to attend.

IT will be of interest to all who witnessed the interpretation of "Hamlet" last evening by the Coburn Players to know that Kate McLaurin, who played the part of Gertrude, Hamlet's mother, is in private life Mrs. Frederick Calvin, and that though she has played leads in such well-known plays as the all-star cast of "Fine Feathers," has marked talent for writing and has written a play, several vaudeville sketches and a number of short stories and novelettes, says the Des Moines *Tribune*. *Ainslees* for this month brings out a novelette by Mrs. Calvin, who uses Kate McLaurin as her professional name, and it shows considerable merit.

Mrs. Calvin has been writing ever since she can remember, and the last four or five years have brought splendid results, many of her articles and short stories appearing in the leading magazines.

Personal

CONWAY.—On Friday, June 26, 1914, Mr. and Mrs. George Conway (Lizzie Conway), will celebrate the fiftieth anniversary of their wedding at the home of their son-in-law, Ben Hendricks, at Bayside Park, Bayside, L. I. "Let anyone who wants to talk about unhappy marriages in the profession come to me," says Mr. Conway; "and we are an acting family. My wife, who was recently under Belasco management, was with Edwin Forrest at the Chestnut Street Theater in Philadelphia in 1863, and I began at the Arch Street Theater in 1857 as a property boy. I have been actor, agent and manager. At present I am identified with Brady enterprises. My three daughters, my three sons-in-law, and my three grandsons are all connected with the profession. And we're happy." Wherefore, on the occasion of the Conway golden wedding—a circumstance unusual enough in any profession—THE MIRROR makes congratulatory mention.

MR. AND MRS. GEORGE CONWAY,
Players Who Celebrate the Fiftieth Anniversary of Their Marriage.

DOWNING.—Robert Downing, whose "Gladiator" at one time made him the best paying tragedian on the American stage, was recently given charge of the Second M. E. Church at Wilmington, Del., and preached his first sermon the Sunday following.

GIRARDI.—Alexander Girardi, the famous comedian, has thrown Vienna society into a state of turmoil by the announcement of his intention to retire from the stage and occupy a palatial residence at Graz, the capital of Styria. To Girardi the success of numerous Vienna operettas is mainly due; and though now an old man, his greatest triumph was scored but recently in Lehar's latest operetta, "Endlich Allein" ("Alone at Last").

LACKAYE.—Wilton Lackaye is now a full-fledged Master of Arts. Mr. Lackaye is a graduate of Georgetown University and at his Alma Mater celebration of its 125th anniversary, June 15, he was one of several speakers to address the students. At the close of his address the university conferred upon Mr. Lackaye the honorary degree. The recognition of Mr. Lackaye by Georgetown has been said to be the first time in this country that an honorary degree has been conferred upon an actor, but that is not quite correct, as similar honors have been won by Mr. David Bispham, Mr. Otis Skinner (Tufts College), and the late Joseph Jefferson (Yale and Harvard).

RICE.—"Merrily, Cheerily and Verily Yours Fanny Rice," whose Nadji at the Casino former theatergoers have not yet forgotten, and who duplicated her success afterwards in "The French Ball," by Frederick F. Schrader, is touring Australia and New Zealand with extraordinary success. Wherever she is appearing in vaudeville the papers have nothing but praise for her miniature imitations of Harry Lauder, Sir Joseph Ward, Sir George Reid, Albert Chevalier, and her specialties. And she looks as young and ethereal as ever.

SHAW.—George Bernard Shaw evidently has been accorded a monopoly in the use of the word "bloody" for stage purposes. In "The Supplanter," the play written by the Irish postman, J. B. McCarthy, produced by the Irish Players at the Court Theater, June 4, a scene occurs between two peasants in which one refers to a child as a "bloody brat." The censor declared that the brat mustn't be bloody and so the expression has been eliminated. In Shaw's "Pygmalion," however, the use of the word is permitted, illustrating the consistency of the English dramatic censorship.

WIT AND WISDOM FROM FOOTLIGHT FAVORITES

"There are three styles of laughter that are not truly representative," insists Lillian Kingsbury, the emotional actress. "They are the pupils who laugh at the teacher's jokes, the parishioners who laugh at the jests of the Bishop, and the applicants who laugh at manager's stories."

When asked what was the principal requisite for stage success, Ian Maclaren, the English leading man, answered: "To have the much-discussed 'winning ways.' When not used on the stage it is equally desirable behind a bob-tail flush."

Lillian Keller was born and reared in Louisville, Ky., and it is natural that she should be afflicted with "race prejudice." But she has a novel excuse. "I couldn't win one if there was but one horse running," she insists.

"The most pathetic period in the life of a professional woman," Dallas Anderson, the leading actor, declares, "is when she realises that a dozen of her photographs will now do duty where a hundred was previously required."

"The most pathetic combination for an actress is talent unaccompanied by common sense," wisely observes Marguerite Skirvin, whose blonde beauty has won much admiration on the orchestra side of the footlights.

The next edition of the best dictionaries will undoubtedly contain this definition of "a volume of sound," as given by "Teddy" Gibson: "It is," Mr. Gibson declares, "an actor after his first big success."

"One half the world does not know what the other half is doing," pretty little Agnes Dorntee says; "but it isn't the fault of the young army of newcomers who are seeking theatrical engagements."

"The reason there are so many people anxious to give advice," warns Margaret Nybloe, Broadway's popular actress, in an interview, "is because they have no use of it themselves."

"Don't blame the tango or the maxixe," clever Dorothy Bentley, the Jardin de Danse favorite declares, "for every man you see walking with a 'shuffle.' Maybe he is a card fiend."

"Love is blind until the female part sees the male part deeply engrossed in the stage gyrations of a female acrobat," sagely observes Whitford Kane, character actor.

"The problem of the musical comedy producer," declares Ethel Wright, "is how to make a play out of a head of blond hair and a chorus."

"Many are called, but few get up in time for the five o'clock jump," significantly comments Paul Ker, the comedian of "The Midnight Girl."

"The more engagements an actress enjoys, the fewer of them she remembers," Louise Randolph, the statuesque leading woman, observes.

"You can never tell about an actress," Jack Lait, the playwright, insists, and adds significantly: "and if you could, it wouldn't be pally."

"Manager's inhumanity to man makes countless thousands mourn," is Clare Weldon's criticism of the modern drama.

"We don't blame a woman for wanting to sing her own praises," Mary Rehan concludes, "but so few of them have studied music."

"If at first you don't succeed, cry, cry, again," is the advice offered by Wallis Clark, the producer and actor.

"Never borrow trouble—or lend money," is the advice given by Hilda Englund as the "secret of success."

"It is getting to be harder to find a gentleman than a genius," is the lament of Gilbert White.

"Be jolly," advises Olive Briscoe, the vaudeville wit, "but don't be jollied."

BOOTH, the tragedian, had a broken nose. A lady once remarked to him, "I like your acting, Mr. Booth, but to be frank with you, I can't get over your nose!" "No wonder, madam," replied he, "the bridge is gone!"

POPULAR MANAGERS

Charles W. York, who with General John A. Logan, Harry Frasee, and other distinguished Americans, claims Illinois as his native State, and who is the very popular and successful manager of the Auditorium Theater in Spokane, is one of the two oldest Cort representatives in the Pacific Northwest, he and George Hood, of Seattle, having the same length of service to their credit.

In Mr. York's seventeen years of box-office experience he has used the entire Far West as his theatrical checkerboard, jumping from Portland to Los Angeles, Salt Lake, Tacoma and finally Spokane, where he has held forth for five years, and where he has every prospect of rounding out at least a decade of excellent service—even more if his friends prevail.

MR. CHARLES W. YORK,
Manager Auditorium Theater, Spokane, Wash.

Mr. York was born in Decatur, Ill., November 16, 1880. While still a baby his parents removed to San Diego, thence to San Jose, Cal., and finally to Portland, Ore. His first bread and butter experience was as a reporter on the *Morning Oregonian* in Portland. While a news gatherer he also was usher in the Marquam Grand, beginning in 1897. He later played violin in the same theater, of which he became treasurer in 1898. After five years he went to the Savoy Theater in Tacoma as manager. After one year he returned to Portland as manager of the Columbia Stock company, in which he played juvenile roles with success. But the box-office beckoned more insistently than the footlights, and he accepted the management of the Los Angeles and People's Theaters in Los Angeles, where he stayed two years.

Following his California experience, Mr. York was sent to Salt Lake to handle the Bungalow and Colonial Theaters. After seven months, in 1909, he came to Spokane as manager of the Spokane. When the Northwestern Theatrical Association shifted to the Auditorium he took charge there.

Mr. York attained considerable fame in athletics as a youth, being an expert boxer and football player.

His musical bent he still indulges to the extent of playing violin in the Masonic orchestra.

He was married in 1907 to Miss Alma Byers, of Brownsville, Ore.

CHEERILY, CHEERILY!

"There never was a producing manager so weak he couldn't break a promise," ruefully remarks Mary Rehan, who also has given the best definition of a husband of a famous actress that has yet been recorded: "He is a man who has hitched his wagon to a star."

"Either the plays are getting better," Ethel Wright observes, "or else we are getting used to them."

"She is one who, when she cannot reign, storms," is the description Agnes Dorntee gives of a leading woman under discussion by a bevy of her friends.

"The height of chivalry," Marguerite Skirvin declares, "is the act of a man who remembers a girl's birthday, but forgets her age."

"My idea of a good provider," Olive Briscoe confesses, "is a husband who can keep his wife working." Miss Briscoe has had her trouble with the vaudeville booking agents.

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HONOR THE PLAYERS

Mr. Cyril Maude, the English actor, of whom we had occasion to form a very favorable opinion during his recent sojourn in our midst, was "at home" to a number of friends, with his daughter Margery, at the Ritz Hotel, London, recently. Among the list of those attending we quote from the London *Times* of June 6 the following names:

Prince and Princess Alexis Dolgorouki, Prince George of Battenberg, the Duke and Duchess of Somerset, Lord and Lady Balfour of Burleigh, Lady Gage, Lord and Lady Gort, Lady Hawarden, Lord and Lady Glanusk, Lord Blyth, Lord and Lady Brassey, Lord and Lady Colchester, Lord and Lady Emmott, Lord Craven, Lord and Lady Farquhar, Lord Hythe and Lady Indina Hythe, Lord and Lady Mersey, Lady St. Helier, Lord and Lady Hothfield, the Bishop of London, the Bishop of Winchester and Mrs. Talbot, Lord and Lady Charles Beresford, Lord and Lady Arthur Hay, Lady Ardilaun, Sir Derek and Lady Keppel, Lady Robert Brudenell-Bruce, Sir John and Lady Smiley, Sir Edward and Lady Ward, Lady Magheramorne, Sir Herbert and Lady Beerbohm Tree, Sir Charles and Lady Wyndham, Sir Squire and Lady Bancroft, Sir Arthur W. Pinero, Sir John and Lady Hare, Sir Johnston and Lady Forbes-Robertson, Sir James M. Barrie, Mr. Charles Frohman, Mr. George Tyler, Mr. and Mrs. Weedon Grossmith.

We quote this list to illustrate the class of persons which a distinguished English actor is permitted to enumerate among his calling friends, by way of contrast to certain social environments surrounding the American actor. In London the critics and intellectuals generally have not yet consigned the word "artist" to the category of contemptuous appellations. A dramatic artist, a creative actor, has not yet been debarred by a sneer from taking his position with the class of professional persons who paint notable pictures, write notable novels or poems, or who do something that the average commercial mind cannot do, and who by virtue of their achievements acquire a standing of dignified eminence and respect.

In London, we dare say, the actor has not yet been put to the necessity of negotiating an engagement through the medium of an ignorant office boy, and of seeking his recreation in the social atmosphere of a hospitable booze dispensary after removing his make-up.

The stage there obviously is still endowed with the dignity that belongs to an art that has been graced by fellowship with Shakespeare, Sheridan, and Goldsmith.

Alas! We are a long way from that over here. There was a time when Forrest, Booth, Davenport, Cushman, and others were able to raise their profession to a position of respect in the eyes of our greatest citizens. It was not, however, due to themselves alone; the managers of their day held sacred the boards that represent the world, and there was still that desire to shield the stage from the intrusion of the curious, which nowadays we fail to do.

We glory in the action of Georgetown University in taking a stand to recognize the actor. In conferring an honorary degree on the American actor, Mr. Wilton Lackaye, it has honored the whole profession.

For if we cannot rival England in social tribute to the players, our actors and actresses can uplift their own standing and compel the respect that is due them by making themselves deserving of honors such as are bestowed upon Sir Charles Wyndham, Sir Johnson Forbes-Robertson, and Mr. Maude. They can insist on exacting respect by resenting the coarse familiarity of their inferiors, and never forgetting that as they stand on the stage they stand on sacred soil.

SHAKESPEARE IN GERMANY

The popularity of Shakespeare with the Germans has become proverbial. Once again evidence to this effect is forthcoming in a manner that cannot well be gainsaid.

The next issue of the Yearbook of the German Shakespeare Society, which is about ready to leave the press, will show, according to advance data, that together with Schiller, more performances were given during the past year of Shakespeare's plays in German-speaking countries than ever before.

Berlin again heads the list with 150 performances, Hamburg next with 52, followed by Prague with 30, Frankfort-on-the-Main with 26, Vienna with 25, Munich and Dusseldorf with 21 each, Stuttgart with 20, Riga with 17, Konigsberg and Leipsig with 16 each, Bremen with 15, Cologne with 14, Mannheim and Zurich with 12 each, Cassel, Elberfeld and Weimar with 11 each. Among the State-endowed theaters, Dresden appears with only 5 performances.

One hundred and ninety theaters gave a total of 23 works of Shakespeare, as follows: "A Midsummer Night's Dream," 133 times by 37 companies; "Merchant of Venice," 132 times by 61 companies; "Taming of the Shrew," 127 times by 35 companies; "Hamlet," 124 times by 49 companies; "As You Like It," 104 times by 32 companies; "Romeo and Juliet," 96 times by 47 companies; "Othello," 85 times by 48 companies; "Julius Cæsar," 47 times by 13 companies; "Macbeth," 47 times by 10 companies; "King Lear," 31 times by 6 companies; "Richard III," 13 times by seven companies; "King John," 3 times, and "Cymbeline," once by one company each.

BOOK REVIEW

Censorship in England, by Frank Fowell and Frank Palmer. London: Frank Palmer, Publ., 12-14 Red Lion Court. Pp. 391. Price, 7 sh. 6 p. net.

This work is more than an exhaustive history of the English censorship—the first attempt ever made to deal with its history. It possesses a peculiar interest, aside from its timeliness in its main theme, as a careful historical investigation and compilation of stage history from the fifteenth century of the English stage to the present.

While Mr. Fowell never loses sight of his main theme, he incidentally brings out a great deal of interesting information, well illustrated with pictures and fac-similes, which one would hardly look for in a volume devoted to the subject. In that the authors demonstrate the thoroughness of their investigation, while the style in which the work is written is excellent, carrying the reader from page to page, like a novel.

Mr. Fowell, who bears the chief sponsorship of the book, was for a number of years assistant editor and managing editor of *Vanity Fair*, the well-known London critical and political weekly, succeeding Mr. Frank Harris in that position, and is very well known both in England and the United States as a writer in various fields. He is at present on the editorial staff of the London Film Company.

In bringing us into intimate touch with many distinguished persons of the English stage, it supplies, at the same time, a good deal of new and illustrative matter on the present controversy regarding official censorship both of the stage and motion picture industry, not only in England but in the United States.

We can at this time do little more than call our readers' attention to this excellent work. Its attitude is not one of encouragement to the advocates of censorship. It goes too thoroughly into the history of the past for that. What has actually happened is a more cogent argument that what some people think might happen.

> "We shall be asked whether public tastes are to be gratified without check. In that connection we would say that if the tastes of a nation are toward things which a minority regard as evil, there is no legislative check capable of preventing their gratification. Moreover, if such a check were practicable, what body would be considered competent to say what public tastes might be gratified and what might not? *The Church, to which some might have looked in such a question, has by its official abstention from the stage sacrificed its right to an opinion.* It cannot be accepted as an unprejudiced arbiter in a sphere which it has consistently and indiscriminately denounced. Moreover, the Church has shown a voluble impracticability in dealing with any aspect of secular affairs, which rather disheartens the mere spectator. The Bible and hymn book have been too prominent when affairs of practical public policy have been in question."

In this terse manner the relation of the religious forces is presented in its attitude to the stage—forces which the spirit of bigotry is always too ready to invoke in a pretended defense of public morals.

The authors here and there reach out to include conditions in the United States in applying the measure of British censorship to our affairs, and usually with good effect.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in The Mirror's letter-list or forwarded to their private addresses if on file in The Mirror office. No questions answered by mail.]

Colonel T. Allston B——.—We have not Kate Fisher's present address.

Quien Sabe.—"Matches Mary" was a real character; but she was not particularly identified with the theatrical district.

Deborah, St. Louis.—Consult the advertising columns of The Mirror for what you want.

James, San Francisco.—Consult the columns of The Mirror for the names of play agents to represent you in your transactions with the manager referred to.

Dot Dolores.—Frances Neilson and Lowell Sherman closed with the Royal Stock Companies, New York, about a week ago.

Johnnie S., N. Y.—We do not know the plans of Messrs. William and Dustin Farnum for the Summer. They are probably working in motion pictures.

C. C., New York.—Robert Warwick played in a Denver Stock company this Summer after closing his engagement in "The Secret." We have no later information.

Ten-Year Subscriber.—Henrietta Brown is playing in stock at the Lyceum Theater, Paterson, N. J. James Rennie is in the same company. We have no biographical data about them. Sorry you were overlooked. It was unintentional.

Mary Schneider, Clinton, Mo.—Frederic Thompson's picture appeared in our issue of Aug. 20, 1913; Harry Pilcer's in April 22, 1914; Blanche Ring's in our issue of June 24, 1914; Chrystal Herne's in our issue of Dec. 17, 1913. We have never published pictures of Carlos Sebastian, Paul Swan, or of Blanche Bates and baby.

H. L. Barney.—"The Only Son" was produced by Cohan and Harris at the Gaiety Theater Oct. 16, 1911, with the following cast: Thomas Brainerd, Claude Gillingwater, Thomas Brainerd, Jr., Wallace Eddinger, Lord Overtourne, Leslie Kenyon; Charles Lester, Roy Atwell; Henry Thompson, Elmer Grandin; Jim Tompkins, Charles W. Goodrich; Collins, George Spelvin; Office Boy, William Stone; Mrs. Brainerd, Louise Randolph; Anne Lester, Olive Wyndham; Gertrude Brainerd, Vivian Martin; Mrs. John Lloyd Roach, Ida Waterman; Mrs. Preston Beach, Alice Andres; Lillian Beach, Ethel Grey Terry; Mrs. Feetey, Camilla Crume; Wanda, Alice Putnam. The American Play Company, 1451 Broadway, controls the production rights.

A. B. Feyl.—There are three Miss Vallis, Valli, Lulu and Ida, all sisters. It is Valli Valli's youngest sister who is to be married. Valli Valli made her first appearance on the stage at the Strand Theater, in London, May 10, 1894, as Ernie Bower, in "Gentle Ivy." She appeared soon after at Unter den Linden Theater in Berlin, in "Morocco Bound," with great success. Subsequent work was in the Autumn dramas at the Drury Lane in London, and in a variety of parts, the most distinguished of which was Aulus in "Quo Vadis?" Sophie in "Véronique" in 1905, crossing to America to play the same part here, and Franzi in "A Waltz Dream," succeeding Gertie Millar, at the Lyric in London. She came to this country again to support G. P. Huntley. January 25, 1909, she played Lady Binfield in "Kitty Grey," at the New Amsterdam, and September of the same year played Alice Conder in the American version of "The Dollar Princess." She reappeared in London at the Empire, July, 1910, in the *revue*, "Hullo, London!" and December, 1910, appeared in Paris as Sonia in "La Veuve Joyeuse" ("The Merry Widow"). During 1910 she was seen at various music halls in "Both Sides of the Question" and "Circumstantial Evidence." In 1912 she toured the United States in "The Polish Wedding." December of the same year she played in Weber and Fields's "Roly Poly." It was in March, 1913, that she toured as the Empress Josephine in "The Purple Road."

Guy Milham has been engaged for the George Le Guere role in "The Auctioneer" next season.

SEASON'S RECORD OF PRODUCTIONS

List Shows One Hundred and Seventy-six Productions, Including Revivals, with Busiest First Half

Every season rounds out with about the same number of productions, in spite of the usual talk of hard times, that is as sure to come as the late Spring prophecies of Summer drouth. There were but six more productions made during the season of 1913-1914, than there were during the previous theatrical year. Of this number, 20 were melodramas, 50 comedies, 18 dramas, 14 farces, 29 musical, 10 tragedies, 3 spectacles, 6 vaudevilles and 26 p'aylets. Producing was much more brisk during the first half of the season than it was during the latter, 113 having made their appearance before New Year's Day. Subtracting 19 adaptations, 36 revivals and 6 dramatizations from the grand total of 176, leaves 151 original pieces, not a bad showing by any means, even for those people who believe that the modern drama is going to the "demnition bow-wows."

The great significance of the record is probably not in the tendency to produce any given form of play, but rather the trend to use a particular kind of material. The public seems heartily sick of the physiological type of play, and beginning with the second half of the season refused, generally, to accept any more compositions that applied the scalpel to diseased conditions, moral, economic or any of the non-parlor variety. As many conversant with the theatrical situation prophesied, the wholesome play has begun to come in. Whether or not when this has reached the ascendant, it will follow the usual order and be succeeded by sentimentality and then a new form, can only be a matter of conjecture.

It is true that comedies seem most popular, which is quite natural in a city where life has become a highly complex matter with the corresponding necessity for more positive and complete relaxation. But at the same time, the fact that a *good* p'ay of any kind is most acceptable always, is not to be ignored. It is acceptable provided it can get by the middlemen who operate between author and public. There's the rub. Managers naturally try to follow the public taste as closely as possible because they are in business for a livelihood, so constitute an arbitrary regulation of the trend which is essentially false, as proven by the sudden change in the tide of affairs as soon as some new producer springs up with a directly apposed kind of play, or some unforeseen combination of circumstances brings an eccentric piece to the footlights.

Playlets are steadily increasing in favor, although the record here is large mainly because of the offerings of the Princess Theater. Up to the first of the year, 15 playlets were produced, the rest coming after January 1.

There were 36 revivals, although in a number of cases there were two of one play, due mainly to the Shakespearean revivals of Sothern and Marlowe, Forbes-Robertson, William Faversham, and Margaret Anglin. Of the entire number of plays, 84 were of native authorship, and 92 of foreign, the revivals largely responsible for the seeming decline of American pieces. Of the melodramas, 15 were native and 5 foreign; comedies, 25 native, 25 foreign; dramas, 7 native, 11 foreign; farces, 11 native, 3 foreign; musical, 12 native, 17 foreign; tragedies 10, all foreign; spectacles, 2 native, 1 foreign; 6 vaudevilles, all native, and playlets, 6 natives and 20 foreign.

"Peg o' My Heart" and "Within the Law" came into the new season out of the old, the former beating the record of the latter by one performance, making 604 times. Plays that were still running at the close of the record, and hence not to be judged, are "The Dummy," with 81 performances; "A Pair of Sixes," 107 times; "Potash and Perlmutter," 360; "Seven Keys to Baldpate," 320; "The Things That Count," 230; "Too Many Cooks," 133; "The Yellow Ticket," 178; "The Ziegfeld Follies of 1914," 20; "The Passing Show of 1914," 15; "Kitty MacKay," 192, and "The Beauty Shop," 81.

The only play giving more than 350 times and less than 400 was the Hippodrome spectacle, "America," which played 361 times. Less, and over 250, was "To-Day," 283 times. Less and over 200 were "Adele," 200, and "High Jinks," 217. Less and over 150, were "The Great Adventure," 181; "Grumpy," 181, with possibilities of many more had Cyril Maude not decided to end his season; "The Lure," 159; "The Misleading Lady," 199; "Sari," 162, and "The Whirl of the World," 178. "At Bay," "The Black Mask," "The Bride," "En Deshabille," "The Family Cupboard," "The Legend of Leonora," "The Little Cafe," "Madame President," "The Midnight Girl," "Nearly Married," "Omar, the Tentmaker," "The Passing Show of 1913," "Prunella," "The Queen of the Movies," "The Secret," "Sweethearts," and "The Temperamental Journey," all played over 100 performances each.

Over 75 were "Believe Me, Xantippe," "A Thousand Years Ago," "All Aboard," "The Ziegfeld Follies of 1913," "The Auctioneer," "The Crinoline Girl," "The Doll Girl," "The Fight," "Help Wanted," "The Land of Promise," "The Marriage Game," "Tante," "The Marriage Market," "Pinafore," at the Hippodrome, "The Rule of Three," and "The Strange Woman."

Over 50 performances were given by "Lady Windermere's Fan," "Along Came Ruth," "The Belle of Bond Street," "Damaged Goods," "The Girl and the Film," "Hari-Kari," "Her Own Money," "Hop o' My Thumb," "The Kiss in the Dark," "The Laughing Husband," "Lieber Augustin," "A Little Water on the Side," "The Madcap Duchess," "The Man Inside," "Maria Rosa," "The Neglected Lady," "The New Henrietta," "Oh, I Say!" "Panthea," "The Fountain," "General John Regan," "The Truth," "When Claudia Smiles," "When Dreams Come True," "Who's Who," "The Younger Generation," "Half an Hour," "The Hard Man," and "It Can Be Done." That the rest of the list gave fewer performances is not necessarily a reflection on their merit. In many instances attractions played week stands in the city and then continued long road runs.

"Grumpy" was a convincing demonstration that it is the attraction that counts beyond everything else, which is not to say that chances will not be better with every advantage present. "Seven Keys" and "Potash" are each significant of the value of certain underlying principles of playwriting, the former particularly of the value of novel material and suspense as a means of sustaining interest, and the other of the value of clever characterization and plenty of incidental action. So in other ways, but in the same general direction, "America," "Madame President," "Pinafore" at the Hippodrome, "Omar," "Tante," "The Legend of Leonora," "The Things That Count," and "Young Wisdom" illustrated other dramatic truths. "The Family Cupboard" was one of the most sincere and ably-constructed plays of the year, and had it been of more pleasing timber, might have "astonished" wiseacres with another record. "Heap Game Watch," which was produced for a special matinee by the Stage Society, was not, as some maintained, a distinctively American play, for its theme was, after all, the world-wide clash of individualism and communism. It was a powerful idea, and like all powerful ideas, universal. Its presentation of the subject was peculiarly characteristic of an American condition, but essentially it was no more national than any imported and adapted play. Some people were disposed to magnify the value of the theme out of all proportion, and regard it as outweighing all defects. The fact remains that anyone who essays the dramatic form for the conveying of a message, must conform to its conventions, or either fail or work under an almost unsurmountable disadvantage.

The list follows. It will tell its own story. Revivals are indicated by (r), and playlets by (p).

Adele, Longacre, Aug. 28, 143 times; Harris, Dec. 29, 57 times (200 times).
After Five, Fulton, Oct. 29, 13 times.
All Aboard, Forty-fourth Street, June 5, 1913, 99 times.
Along Came Ruth, Gaiety, Feb. 23, 56 times.
America, Hippodrome, Aug. 30, 361 times.
As You Like It (r.), Sothern and Marlowe, Manhattan Opera House, Oct. 15, 3 times; Margaret Anglin, Hudson, March 14, 5 times (8 times).
At Bay, Thirty-ninth Street, Oct. 7, 122 times; West End, Jan. 19, 8 times (130 times).
Auctioneer, The, Belasco, Sept. 30, [illegible] times.
Beauty and the Barge, Wallack's, Nov. 13, 6 times.
Beauty Shop, The, Astor, April 13, 81 times. Still running.
Believe Me, Xantippe, Thirty-ninth Street, Aug. 19, 56 times; Comedy, Oct. 6, 24 times; West End, Nov. 24, 8 times (88 times).
Belle of Bond Street, Shubert, March 30, 54 times.
Black Mask (p.), Princess, Oct. 9, 118 times.
Blindness of Virtue (r.), Manhattan Opera House, Oct. 27, 34 times.
Bride, The (p.), Princess, Oct. 9, 118 times.
Cæsar and Cleopatra (r.), Shubert (Forbes-Robertson in repertoire, Oct. 2 to Jan. 24), 19 times.
Censor and the Dramatists, The (p.), Globe, Oct. 14, 81 times.
Change, Booth, Jan. 27, 15 times; Park, March 30, 28 times (43 times).
Children of To-day, Harris, Dec. 1, 16 times.
Crinoline Girl, The, Knickerbocker, March 16, 88 times.
Damaged Goods (r.), Fulton, Aug. 1, 16 times; Aug. 28, 33 times; Grand Opera House, Nov. 24, 3 times; Dec. 22, 9 times (61 times).
Day of Dupes, The (p.), Cort, March 6, 7 times.
Deadlock, The, Maxine Elliott's, Jan. 20, 15 times; West End, Feb. 9, 9 times (24 times).
Dear Fool, The, Garrick, Jan. 26, 25 times.
Doll Girl, The, Globe, Aug. 25, 88 times; Grand Opera House, Nov. 16, 8 times (96 times).
Don't Weaken, Maxine Elliott's, Jan. 14, 8 times.
Dummy, The, Hudson, April 13, 81 times. Still running.
Electra, Comedy, Dec. 29 (Mme. Aguglia in repertoire), 9 times.
Eliza Comes to Stay, Garrick, Jan. 7, 13 times.
En Deshabille (p.), Princess, Oct. 9, 118 times.
Escape, The, Lyric, Sept. 29, 15 times.
Evangeline, Park, Oct. 4, 17 times.
Family Cupboard, The, Aug. 21, 140 times.
[illegible]
[illegible]
Fight, The, Hudson, Sept. 2, 17 times.
Fountain, The (p.), Jan. 31, 51 times.
General John Regan, Hudson, Nov. 10, 56 times; Liberty, Jan. 5, 15 times (71 times).
Ghost of Jerry Bundler, The (p.), Wallack's, Nov. 13 (Cyril Maude in repertoire), 3 times.
Girl and the Pennant, The, Lyric, Oct. 23, 20 times.
Girl on the Film, The, Forty-fourth Street, Dec. 29, 64 times.
Governor's Boss, The, Garrick, April 13, 16 times.
Great Adventure, The, Booth, Oct. 16, [illegible] times.
Grumpy, Wallack's, Nov. 24, 181 times.
Half an Hour (p.), Lyceum, Sept. 25, 60 times.
Hamlet (r.), Manhattan Opera House (Sothern and Marlowe in repertoire), Sept. 22 to Oct. 25, 3 times; Shubert and Manhattan Opera House (J. Forbes-Robertson in repertoire, Oct. 2 to Jan. 24), 22 times (25 times).
Hagar Revelly, Royal, April 20, 8 times.
Happiness (p.), Cort, March 6, 7 times.
Hard Man, The (p.), Princess, March 14, 51 times.
Hari-Kari (p.), Princess, Dec. 5, 53 times.
Heap Game Watch, Lyceum, Jan. 25, 1 matinee.
Help Wanted, Maxine Elliott's, Feb. 11, 97 times.
Her Little Highness, Liberty, Oct. 13, 16 times.
Her Own Money, Comedy, Sept. 1, 41 times; Lyric, Oct. 6, 16 times; West End, Oct. 27, 8 times (65 times).
High Jinks, Lyric, Dec. 10, 39 times; Casino, Jan. 12, 178 times (217 times).
Hop o' My Thumb, Manhattan, Nov. 26, 84 times.
House of Bondage, The, Longacre, Jan. 19, 8 times.
If I Were King (r.), (Sothern and Marlowe in repertoire, Manhattan, Sept. 22-Oct. 25), 3 times.
Indian Summer, Criterion, Oct. 27, 16 times; Fulton, Nov. 10, 8 times (24 times).
Inner Shrine, The, Bronx Opera House, Nov. 24, 8 times.
In Old Dublin, Bronx Opera House, Oct. 13, 8 times.
Iole, Longacre, Dec. 29, 23 times.
It Can Be Done (p.), Princess, Jan. 31, 51 times.
Jerry, Lyceum, March 28, 41 times.
Julius Cæsar (r.), Lyric, Feb. 19, 4 times (William Faversham in repertoire).
Just As Well (p.), Cort, March 6, 7 times.
Kiss in the Dark, The (p.), Princess, Jan. 31, 51 times.
Kiss Me Quick, Forty-eighth Street, Aug. 26, 32 times.
Kitty Mackay, Comedy, Jan. 7, 192 times. Still running.
Lady Windermere's Fan (r.), Hudson, March 30, 16 times; Liberty, April 13, 56 times (72 times) (Margaret Anglin in repertoire).
Land of Promise, The, Lyceum, Dec. 25, 77 times.
Last Resort, The, Longacre, March 2, 10 times.
Last Toast, The (p.), Forty-eighth Street, April 27, 1 matinee.
Laughing Husband, The, Knickerbocker, Feb. 2, 50 times.
Legend of Leonora, The, Empire, Jan. 5, 128 times.
Lieber Augustin; or, Miss Caprice, Casino, Sept. 3, 57 times.
Light That Failed, The (r.), Shubert and Manhattan (J. Forbes-Robertson in repertoire, Oct. 2-Jan. 24), 21 times.
Little Cafe, The, New Amsterdam, Nov. 10, 148 times.
Little Water on the Side, A, Hudson, Jan. 6, 65 times.
Lonesome Like (p.), Forty-eighth Street, April 27, 1 matinee.
Love Leash, The, Harris, Oct. 20, 16 times.
Lure, The, Maxine Elliott's, Aug. 14, 126 times; West End, Dec. 22, 17 times; Manhattan Opera House, March 2, 16 times (159 times).
Macbeth (r.), Manhattan Opera House (Sothern and Marlowe in repertoire), Sept. 22-Oct. 25, 3 times.
Madame Moselle, Shubert, May 23, 9 times.
Madam President, Garrick, Sept. 15, 126 times.
Madcap Duchess, The, Globe, Nov. 11, 59 times; Grand Opera House, March 9, 8 times (67 times).
Maids of Athens, New Amsterdam, March 18, 20 times.
Man Inside, The, Criterion, Nov. 11, [illegible] times; Bronx Opera House, Jan. 19, 8 times; Grand Opera House, Jan. 26, 8 times ([illegible] times).
Maria Rosa, Thirty-ninth Street, [illegible] times; Longacre, Feb. 2, 24 times ([illegible] times).
Marriage Game, The, Comedy, Oct. 29, [illegible] times.
Marriage Market, The, Knickerbocker, Sept. 22, 81 times; Grand Opera House, Dec. 1, 8 times (89 times).
Marrying Money, Princess, March 18, 40 times.
Merchant of Venice, The (r.), Shubert and Manhattan Opera House (J. Forbes-Robertson in repertoire, Oct. 2-Jan. 24), [illegible] times; Manhattan Opera House (Sothern and Marlowe in repertoire, Sept. 22-Oct. 25), 4 times ([illegible] times).
Mice and Men (r.), Shubert and Manhattan Opera House (J. Forbes-Robertson in repertoire, Oct. 2-Jan. 24), 16 times.
Midnight Girl, The, Forty-fourth Street, Feb. 23, 107 times.
Misleading Lady, The, Fulton, Nov. 25, 199 times.
Miss Phoenix, Harris, Nov. 3, 8 times.
Much Ado About Nothing (r.), Empire, Sept. [illegible] (John Drew), [illegible] times; Manhattan Opera House (Sothern and Marlowe in repertoire, Sept. 22-Oct. 25), 11 times ([illegible] times).
Mutt and Jeff in Panama, Grand Opera House, Dec. 15, 8 times; Bronx Opera House, Dec. 22, 8 times (16 times).
Nearly Married, Gaiety, Sept. 5, 124 times.
Neglected Lady, The (p.), Princess, Jan. 31, 51 times.
New Henrietta, The, Knickerbocker, Dec. 22, 48 times; Grand Opera House, March 2, 8 times ([illegible] times).
Oh, I Say! Casino, Oct. 30, 72 times.
Old Homestead, The (r.), Manhattan Opera House, Dec. 1, 41 times; Grand Opera House, Dec. 15, 8 times ([illegible] times).
Omar, The Tentmaker, Lyric, Jan. 13, [illegible] times; [illegible]; West End, April [illegible]; Manhattan Opera House, April 20, 16 times ([illegible] times).
Othello (r.), Lyric, Feb. 3 (William Faversham in repertoire), 13 times; Shubert and Manhattan Opera House (J. Forbes-Robertson in repertoire), 7 times (20 times).
Ourselves, Lyric, Nov. 13, 28 times.
Pair of Sixes, A, Longacre, March 20, 107 times. Still running.
Pair of White Gloves, A (p.), Princess, Oct. 9, 44 times.
Panthea, Booth, March 23, 72 times.
Passing of the Third Floor Back, The (r.), Shubert and Manhattan Opera House (J. Forbes-Robertson in repertoire, Oct. 2-Jan. 24), 18 times.
Passing Show of 1913, The, Winter Garden, July 24, [illegible] times.
Passing Show of 1914, The, Winter Garden, June 10, 15 times. Still running.
Peg o' My Heart, Cort, Dec. 20, 1912, 604 times.
[illegible]
Philanderer, The, Little, Dec. 30, [illegible] times.
Pinafore (r.), Hippodrome, April 9, 77 times.
Pleasure Seekers, The, Winter Garden, Nov. 3, 81 times.
Potash and Perlmutter, Cohan, Aug. 16, 360 times. Still running.
Prodigal Judge, The, Bronx Opera House, Dec. 1, 8 times.
Prunella, Little, Oct. 27, 48 times; [illegible]; West End, Jan. [illegible], 8 times ([illegible] times).
Queen of the Movies, The, Globe, Jan. 12, [illegible] times.
[illegible]
[illegible]
[illegible]
Romeo and Juliet (r.), Manhattan Opera House (Sothern and Marlowe in repertoire, Sept. 22-Oct. 25), 4 times.
Rule of Three, The, Harris, Feb. 16, 88 times.
[illegible]
Sacrament of Judas, The (r.), Shubert and Manhattan Opera House (J. Forbes-Robertson in repertoire, Oct. 2-Jan. 24), 10 times.
Salome, Comedy, Dec. 29 (r.) (Mme. Aguglia in repertoire), 6 times.
Sari, Liberty, Jan. 13, 105 times; New Amsterdam, April 13, 57 times (162 times).
[illegible]
Scrap of Paper, A (r.), Empire, May 11, 23 times.
Second in Command, The (r.), Wallack's, Nov. 3 (Cyril Maude in repertoire), [illegible] times.
Secret, The, Belasco, Dec. 23, [illegible] times.
Seven Keys to Baldpate, Astor, Sept. 22, [illegible] times; Gaiety, April 13, 81 times ([illegible] times). Still running.
Shadowed, Fulton, Sept. 24, 8 times.
[illegible], Grand Opera House, Feb. [illegible], 24 times; Bronx Opera House, March 2, 8 times ([illegible] times).
Silver Wedding, The, Longacre, Aug. 11, 16 times.
Smouldering Flame, The, Forty-eighth Street, Sept. 29, 7 times.
Strange Woman, The, Lyceum, Nov. 17, [illegible] times; Gaiety, Dec. [illegible], [illegible] times ([illegible] times).
Sunshine Girl, The (r.), Knickerbocker, Sept. 1, 23 times.
Sweethearts, New Amsterdam, Sept. 8, 72 times; Liberty, Nov. 10, 64 times (136 times).
Taming of the Shrew, The, Manhattan Opera House (Sothern and Marlowe in repertoire, Sept. 22-Oct. 25), 4 times; Hudson, March 19 (Margaret Anglin in repertoire), 8 times (12 times).
Tante, Empire, Oct. 28, 82 times.
Temperamental Journey, The, Belasco, Sept. 4, [illegible] times; Republic, Sept. 23, [illegible] times ([illegible] times).
Things That Count, The, Maxine Elliott's, Dec. 8, 16 times; Playhouse, Dec. 22, 214 times (230 times). Still running.
Thousand Years Ago, A, Shubert, Jan. 6, 99 times.
To-Day, Forty-eighth Street, Oct. 6, 283 times.
Tongues of Men, The, Harris, Nov. 10, 24 times; West End, Dec. 1, 8 times (32 times).
Too Many Cooks, Thirty-ninth Street, Feb. 24, 133 times. Still running.
Truth, The (r.), Little, April 14, 65 times.
Twelfth Night (r.), Manhattan Opera House (Sothern and Marlowe in repertoire, Sept. 22-Oct. 25), 6 times; Hudson, March 19 (Margaret Anglin in repertoire), 8 times (14 times).
Tyranny of Tears, The (r), Empire, Sept. 29, 27 times.
Uncle Sam's Money (p), Forty-eighth Street, April 27, 1 matinee.
Vik, Wallack's, Feb. 25, 2 times.
We Are Seven, Maxine Elliott's, Dec. 24, 53 times.
What Would You Do? Hudson, March 2, [illegible] times.
When Claudia Smiles, Thirty-ninth Street, Feb. 2, [illegible] times; Lyric, Feb. 23, [illegible] times ([illegible] times).
When Dreams Come True, Lyric, Aug. 18, [illegible] times; Forty-fourth Street, Sept. 15, [illegible] times; West End, Oct. 20, 8 times ([illegible] times).
Where Ignorance Is Bliss, Lyceum, Sept. 3, 14 times.
Whirl of the World, The, Winter Garden, Jan. 10, 178 times.

Who's Who, Criterion, Sept. 11, 52 times; Bronx Opera House, Nov. 16, 8 times (60 times).
Will, The (p). Empire, Sept. 29, 33 times.
Within the Law, Eltinge), Sept. 11, 1912, 570 times; West End, Jan. 5, 8 times; Manhattan Opera House, 25 times (603 times).
Worth of a Man, The (p). Forty-eighth Street. April 27, 1 matinee.
Yellow Ticket, The, Eltinge, Jan. 20, 178 times. Still running.
Younger Generation, The, Lyceum, Sept. 25, 60 times.
Young Wisdom, Criterion, Jan. 5, 32 times; Gaiety, Feb. 2, 25 times (57 times).
Ziegfeld's Follies of 1913, New Amsterdam, June 16, 90 times.
Ziegfeld's Follies of 1914, New Amsterdam, June 1, 24 times. Still running.

OPERA TALKS AT CENTURY

Havrah Hubbard Will Explain Operas Before They Are Produced

Milton and Sargent Aborn have arranged for a series of six Sunday afternoon talks by Havrah Hubbard, to be given during the coming season, beginning in September, at the Century Opera House.

The talks are not to be lectures, nor are they intended to be strictly educational. They are planned for the entertainment of the opera subscribers, partly with a view to stimulating their interest in the Century repertoire, but mainly with the idea of assisting them to a fuller enjoyment of the performance of an opera after having heard it discussed.

The "Opera Talks" will be delivered by Havrah Hubbard, who has been presenting them in Boston and throughout New England States for several years, under the auspices of the Boston Opera House, for which he is publicity director. Mr. Hubbard was for many years musical editor of the Chicago *Tribune*, and is editor-in-chief of the "American Encyclopedia and History of Music."

The series of Hubbard Opera Talks will be complimentary to the Century subscribers. The most desirable seats will be allotted to those who have already subscribed, and future subscribers will be assigned seats in the order in which their subscriptions are received.

ZIEGFELD APPEASED

Shuberts Withdraw Scene from "Passing Show" Which Was Said to Slight Billie Burke

Complying with the request of Florenz Ziegfeld that the scene in "The Passing Show of 1914," which he considered a personal affront to Mrs. Ziegfeld (Billie Burke), be modified or withdrawn, the Messrs. Shubert, managers of the Winter Garden, have eliminated the alleged objectional scene. The trouble came over a scene in which George Munroe appeared as Mrs. Burke and Muriel Window as Jerry Burke. The action was a burlesque on "Help Wanted." The name of Billie Burke is not used, but the character is called Jerry, the title of the play in which Miss Burke recently starred. In the scene, Miss Window wore pajamas. So did Miss Burke in "Jerry."

Mr. Ziegfeld did not consider the scene burlesque, but as an insult to his wife, and had his lawyer, Nathan Burkan, of 105 Broadway, write to the Shuberts requesting them to take out the lines objected to or to change the scene. Mr. Ziegfeld said that if the request had not been complied with, his lawyer would have applied to the courts for an injunction.

BOSTON OPERA CO. CLOSES

Paris Season Highly Successful—Manager Russell Enthusiastic Over Experiment

PARIS, June 20 (*Special*).—The Boston Opera company closed its season at the Theatre des Champs Elysees last night with a gala bill, consisting of acts from "Tristan und Isolde," "The Barber of Seville," and "Il Pagliacci." An apprecative audience crowded the house.

Henry Russell, manager of the company, has expressed great satisfaction and delight with the support that Paris has given the company, and is already planning to return for more triumphs next season.

The American and mechanical staff, with several of the artists, will leave immediately for Boston.

FOR NEWSBOYS

Shuberts Give Entire Week's Proceeds from Casino and Lyric Theaters for Outing

That more than two thousand newsboys, who are members of the Newsboys' Home Club, may spend at least a week during this Summer at its camp at Woodland Beach, S. I., the circulation managers of the various New York papers, as a committee, have arranged with the Shuberts to devote the proceeds from the attractions now playing at the Lyric and Casino theaters for the entire week of June 22 to the cause. At the Casino Paul Rainey's Pictures are showing, while at the Lyric is the screen version of "Little Lord Fauntleroy."

SERVICES FOR NORDICA HELD

Funeral services for Madame Lillian Nordica, the opera singer, who died recently in Batavia, Java, were held yesterday in the King's Weigh House Church, Grosvenor Square, London, where Madame Nordica and George W. Young, of New York, were married five years ago. After the services the body was cremated in Golder Green Cemetery.

The PUBLICITY MEN

A. L. Phillips is doing publicity work for the Hotel McAlpin, New York.

Beulah Livingston is spreading glad tidings in this country for Mrs. Hawkesworth, who does society dances in Paris.

Christophus Aristotle Shirley is tooting a trumpet in the interests of Max Rabinoff.

Mrs. Eula Harris, who used to assist H. Whitman Bennett when that able publicity man was doing work for the Shuberts, is now alternating her obligations as dramatic editor of *Harper's Bazaar*, with a search for perfect thirty-sixes, the same being in the interests of a corset manufacturer summering in town.

The rumor that an optician is going to open a place where the Hippodrome now stands has been investigated and found absolutely without foundation. It arose from the fact that an announcement extends across the entrance to the big playhouse, reading that next season it will open with "scintillating spectacles."

Edward Everett Pidgeon has resigned as general press representative for William Morris and general manager for the Jardin de Danse atop the New York Theater. He will take a week's vacation, following which he will accept one of the many offers made him of a new position. Mr. Pidgeon is one of the most able and efficient publicity men in the business, so all of the offers mentioned are *bona fide*.

Julian Johnson is winning a good deal of space these days for William Elliott. He has the first requisite of having some one worth while to write about. Mr. Elliott has played the game fairly since he entered theatricals as a child, and that, together with his excellence of judgment, has retained the large circle of friends won by his personality.

Flo Ziegfeld says that, in response to many requests, he has founded the Ziegfeld Tango Club, which is to meet on the roof of the New Amsterdam Theater after the nightly sessions of the Danse de Follies are over. The initiation fee, which entitles the payee to exclusive use of the Ostend Lounge, the promenade, the private buffet, and free admission with ladies, is said to be $100.

James G. Peede, two weeks ahead of "Omar, the Tentmaker," has landed a little contest with the San Francisco *Call*, offering a prize of $25 for the best quatrain written after the manner of Edward Fitzgerald, from material afforded by Justin McCarthy's free rendition of the original Persian. The judges—Guy Bates Post, Richard Walton Tully, and Arthur L. Price, of the *Call*—awarded the cash prize to the winner, together with a box at last evening's performance for the second prize, and two seats each for the next five best quatrains submitted. As an additional reward to the winner of the first prize, his quatrain has been introduced into the dialogue of the play, and is now spoken by Guy Bates Post in his character as Omar.

Perhaps you remember that John H. Blackwood had charge of a little theater in Los Angeles. Well, the receipts on the second night were $14 and on the third night $12. But that wasn't Blackwood's fault. The productions were of the best, but Los Angeles simply didn't care for art in the shape of "Anatol." So Blackwood advised the wealthy men back of the project to drop it. They did. Blackwood began to look around for some amusement that people wanted badly enough to pay a dime for it. The answer was a Jardin de Danse. A couple of weeks ago he opened this high-class dance hall, where people pay a dime to look in and 5 cents for each dance. The place is crowded every night and Blackwood is getting rich.

Los Angeles to London is the jump now being made by Ralph Graves. But that isn't unexpected of the man who has stamped "Damaged Goods" all over the editorial pages of the country's newspapers, not to mention the theatrical, society, and religious pages. Mr. Graves has probably secured more advertising for Richard Bennett and the Brieux play outside of regular channels than has ever been given a play on tour in this country. And he has done it in a quiet, unassuming way. Needless to say, he more than earned the very high salary which Richard Bennett has been paying him to leave the Washington *Post* for a year and go on the road. Mr. Bennett closes his tour in Los Angeles a week from Saturday night (July 18). Mr. Graves is now on his way to London for a vacation.

BRANDON THOMAS DEAD

Brandon Thomas, the noted actor and playwright, died in London, England, Friday, June 19. He was fifty-eight years old.

Brandon Thomas was probably best known here as the author of that immensely successful farce, "Charley's Aunt," but in England he was well known as the author of a number of successful plays and as an actor in many parts. He was born in Liverpool on Christmas Day, 1856, and was educated to be a civil engineer, but soon forsook that profession for the stage, owing to his success as an entertainer in amateur performances. He made his first appearance at the Court Theater, under the management of John Hare as Sandy McPibroch in "The Queen's Shilling" on April 19, 1879, and in October of that year went to the St. James Theater, under Hare and Kendal, and appeared in "Still Waters Run Deep." Thereafter he had a successful career in a number of plays, including "Good Fortune," "Coralie," "The Cape Mail," "The Squire," and "As You Like It."

Brandon Thomas came to this country in 1885 with Rosina Vokes, appearing as the heavy dragoon in "A Pantomime Rehearsal," and the husband in "My Milliner's Bill." He returned to England in 1886 and never again visited the United States. It is said that he was not particularly impressed with American manners.

Upon his return to England he was seen in a number of plays, including "Sweet Lavender," "Frou-Frou," "A Court Scandal," "The Little Minister," "Caste," "King Richard II.," as Colonel Chesney in "Charley's Aunt," and many others.

His first attempt at playwriting was "Comrades," which he wrote with B. C. Stephenson. This was followed by "The Color Sergeant," "The Lodgers," "A Highland Legacy," "The Gold Craze," "A Lancashire Sailor," "Marriage," which was produced by Charles Frohman at the Empire Theater; "The Swordsman's Daughter" (with Clement Scott), "22A Curson Street," and "Women Are So Serious." "Marusa," in 1912, was his last play.

"Charley's Aunt" was first produced by W. S. Penley at Bury St. Edmunds, Feb. 29, 1892, and at the Royalty Theater, London, on Dec. 21 of the same year. It had, at once, an unbroken run for four years, or 1,466 times. It was revived in 1904 at the Comedy Theater and has been played for a long season every year since. The play has been translated into every important modern language, and has been presented in almost every country of the world.

FIRE DESTROYS NEWARK OPERA HOUSE

NEWARK, N. J., June 20.—A fire, which broke out early on the morning of June 15, completely destroyed the large opera house in Olympic Park. The cause of the fire is unknown. For a time the numerous buildings of the amusement place were threatened as well as the wooded area of trees, but by the efforts of the firemen the blaze was confined to the opera house.

The fire destroyed the scenery and costumes of the opera company, which was to usher in the operatic season at the park on June 15 with "Naughty Marietta." The damage is estimated by Manager James Beldon to be about $25,000. No plans have as yet been given out as to the rebuilding of the theater.

FROM A STAGE VETERAN

Please accept my sincere felicitations on the splendid strides made by THE MIRROR during the past year. It covers the amusement field with completeness and dignity.

MILTON NOBLES.

SAN DIEGO, CAL.

ON THE RIALTO

Mr. Lyn Harding, who recently returned from America, has resumed his London appearance at the Criterion. Mr. Harding is associated with Miss Nancy Price in a revival of "A Scrap of Paper." The new version of the Sardou play has been done by Mr. Frederick Fenn, and is dressed in the fashion of the period—the sixties.

◆

H. B. Irving, on June 1, produced at the New Theater, Oxford, England, the one-act play, "The Mask," which was produced here at the Princess Theater, last season, with Holbrook Blinn in the principal role. In this play Mr. Blinn has promised to appear at the Grand Guignol, Paris, if we may believe his press agent.

◆

"The Great Adventure," which had a run of but sixty performances in New York, has passed its five hundredth performance in London. Lena Ashwell, Henry Ainley, and Wish Wynne have not missed a single performance. Mr. Ainley's portrayal of the eccentric hero is claimed by the public and critics to be the most brilliant piece of acting seen in London in years.

◆

Burns Mantle is barnstorming in London and sending the *Evening Mail* some interesting gossip about the latest plays. According to Mantle, the play attracting most attention is Knoblauch's "My Lady's Dress," a dream play in which a rich woman sees visions of the tragedies which cluster about the making of her silk dress, from the silk growers and weavers to the shop model on whom the completed garment is tried.

◆

Among those who perished in the *Empress of Ireland* disaster are to be included Mr. Harold Neville, Mr. Laurence Irving's leading man, and his wife. Mr. and Mrs. Neville first intended to sail with the rest of Mr. Irving's company on the *Teutonic*, but at the last moment decided to travel by the *Empress of Ireland*. Mr. Neville had arranged to produce Mr. Irving's new play, "Buonaparte," at Blackpool, and was hastening home to make time for a visit to Paris to secure historic details for the setting of the play.

◆

Martin Brown is among those named as having scored in the London production of "The Belle of Bond Street." Of the two principals, a London weekly discourses thus ardently:

"Mr. Sam Bernard as Max is literally immense. He is that rare bird, a really funny comedian; quite one of the funniest and best America has sent us. The audience revelled in the quaintness of his humor on the first night; and, unless I am greatly mistaken, London will take Mr. Bernard to her capacious heart, and keep him there just as long as he cares to stay. Miss Ina Claire as Winnie Harborough increases the good opinion we all formed of her in 'The Girl from Utah.' There is a daintiness and charm about all Miss Claire does which is essentially her own, and her dancing remains as precious as aforetime."

◆

According to London reports, "Adele," which was so successful in New York that it turned the tide of early misfortunes of the new Longacre Theater, was forced to close its engagement last Friday, and the company set sail for the States on Saturday. The entire production was sent over almost intact, and appeared at the Gaiety. The critics received the operetta in a favorable spirit; but there was much booing in the gallery on the opening night, which seemed to be chiefly directed against members of the company who had appeared in London before.

The failure is attributed to the fact that the Gaiety patrons expect productions at that playhouse which have the George Edwardes label clearly stamped upon their foreheads. The Gaiety is the home of show girls, glitter and jingle, and "Adele," which is light enough in plot and music for the average playgoer, proved too "legitimate," and disappointed the regular Gaiety crowd. Produced at some other theater, it would probably have duplicated the success it enjoyed on this side.

ACTORS' EQUITY ASS'N

Big Actors' Meeting in Chicago—Requirements for Chorus People Desiring to Join

At the last meeting of the Council held in the association's rooms, suite 608, Longacre Building, Monday, June 15, the following members were present: Mr. Francis Wilson, presiding; Messrs. Digby Bell, John Cope, Jefferson de Angelis, Edward Ellis, Howard Kyle, Thomas Wise, and Richard Purdy.

New members elected:

Robert Lee Allen
Ethel Barrymore
Marion S. Barney
Paul Bishop
Harriet Burt
Joseph Burton
William Callington
Helen Collier
William David
Guy Durrell
Carolyn Elberts
T. W. Gibson
Eleanor Gordon
Arthur T. Hendon
Lois Howell
Marie Hudson
Earl Lee Huntington
Anne Ives
Allan Kelly

John Lyons
Kathlene MacDonell
Ada Meade
Geraldine O'Brien
Richard Ogden
Duncan Penwarden
John S. O'Brien
Helen Robertson
Lillian Russell
Annie Russell
Henry Sherwood
Ralph Simone
Clark Silvernail
O. H. Turner
Albert Barrett
Knute Erickson
John N. Wheeler
Lou Ripley
Nellie Granville

One more lost trunk has been recovered through the offices of the association. It belongs to a member who was on tour last season with a company that presented the most conspicuously successful play of the past two years. The trunk disappeared the first week in March, when the company's baggage was transferred from one railroad to another in a Western town. A perfunctory query was made of the agent of the receiving railroad by the apathetic "business manager." The agent failed to get the trunk and denied liability, and that ended the matter, so far as the "business manager" cared. The association took up the case ten days ago. Of course, there is no disputing the fact that a theatrical management is responsible for individual baggage that is regularly in its custody while the actor-owner is fulfilling the terms of an engagement.

The new association book is under way and Mr. Albert Sterner, the eminent artist, has honored us by gratuitously making an original design for our emblem.

The president will issue his heart-to-heart talk with members next week.

The honorary degree of A. M. was conferred upon our colleague, Mr. Wilton Lackaye, by his Alma Mater, Georgetown College, upon the 15th inst. Our president has written Mr. Lackaye a congratulatory letter and expressed proud gratification at this distinguished recognition of the art of acting.

Plans for the big meeting of actresses and actors to be held in Chicago during the next month are progressing.

Mr. De Angelis reported for his committee, in re musical comedy people, that all chorus members not having had three years' experience in individual acting in contradistinction to ensemble work shall be ineligible to membership in the association. The report was accepted and endorsed by the meeting.

The recording secretary was authorized to have the treasurer's books audited by Mr. Eugene Gooding, whom he recommended.

The course followed in deducting attorney's fees from the sums collected for non-members of the A. E. A. in "The Governor's Boss" case and deducting an equal share of the disbursements ($7.00), from each beneficiary, whether belonging to the association or not, was approved.

By order of the Council,
BRUCE MCRAE, *Cor. Secretary*,
HOWARD KYLE, *Recording Secretary*.

EXCITING DAY FOR ACTRESS

Roma Reade, Head of Stock Company at Montreal, in Legal Disputes

MONTREAL, June 20.—Friday, June 12, was an exciting day for Roma Reade, of the Roma Reade Stock company, which has been playing an engagement at the New Grand Theater.

The first incident was an application for a writ of attachment on her bank account by an actor named Corwin Luskmon, claiming $115 to be due him as wages. Hardly had this move taken place when lawyers acting for Charles Klein, the American playwright, secured an interlocutory judgment against Miss Reade to prevent her from using his play, "The Third Degree," at the Grand.

The third incident was the arrest of Miss Reade on the charge of disturbing the peace. The warrant was issued at the request of Mrs. Brown, a mistress of a boarding-house. As far as can be learned, Miss Reade had an argument with a boarder of Mrs. Brown's, Miss d'Anchores, a late member of Madame Yorska's company, about a matter of salary, to the annoyance of the landlady. Miss Reade pleaded guilty to the charge and was fined $8.

"THE LOVE THOUGHT"

Ira Hards Presents New Comedy by Henry Irving Dodge at Westchester Theater

Ira Hards is presenting at the Westchester Theater, Mt. Vernon, for this week, beginning June 22, a new American comedy by Henry Irving Dodge, entitled "The Love Thought." Mr. Dodge is also the author of "The Whirlpool," which Thomas E. Shea has presented on tour, and of "The Higher Court," which won the prize offered by the Federation of Theater Clubs in New York some time ago. The special cast organised by Mr. Hards includes Ina Hammer, Frank Wilcox, Justina Wayne, Isabel O'Madigan, George A. Stilwell, Lois Frances Clark, Eileen Wilson, James Hester, George Hunt, Howard Sydney, Harry H. Foreman, Thomas Donnelly, Sydney Taylor, and Master Kingdon Brown. Several New York managers interested in the play have already attended performances with a view to its regular Broadway production in the Fall.

TO STAGE "POLLYANNA"

Liebler Company Acquires Rights to Eleanor Porter's Novel—Other Liebler Plans

The Liebler Company announce that they have secured, through the publishing house of Page and Company, Boston, the dramatic rights to Eleanor H. Porter's novel, "Pollyanna." This work, which has the sub-title, "The Glad Book," has been exceedingly popular for some time. It will probably be seen upon the stage in the Fall.

It was also announced by the Lieblers that Cyril Maude's second American season would in all likelihood begin at Boston, Nov. 16, with "Grumpy" as the vehicle. Katherine Kaelred, who created the role of the vampire in "A Fool There Was" with Robert Hilliard, will play the part of Zuleika in "Joseph and His Brethren" next season, while Lawson Butt, the English actor, will again play Boris in "The Garden of Allah," when that spectacle is presented at the Panama-Pacific Exposition.

LIONS KILL MANAGER IN CAGE

Emerson Dietrich, of Brooklyn, a Cornell graduate and advance man and manager of the Adgie Costello trained animal act, was torn to death by lions at Chicago Sunday night, June 21, when he entered the car in which they were caged.

After their appearance at a theater, the lions were taken to the railroad yard in a heavy cage to be transferred to a box car. Dietrich went along to superintend the operation. Dietrich had gone into the cage because the lions had become greatly excited and had kept up a roar that attracted a great crowd. No sooner had he entered when they pounced upon him. Before aid could be summoned Dietrich was torn to pieces. Pike poles sprinkled with formaldehyde were used to withdraw Dietrich's body from the beasts.

POLITICAL CANDIDATE A HOST

WELLINGTON, KAN., June 22.—As a special attraction to insure a crowd, Henry H. Tucker, candidate for U. S. Senator on the Republican ticket, bought out the house, evening of June 18, and the Barbara Keins Stock company presented "The Law and the Lady" free in the Wellington, Kans., Airdome. Chris Glamann, local manager of the dome, says that fully 1,200 people were in attendance. William L. Tucker, manager of the company, is a brother of the political aspirant. The Barbara Keins Stock is recognised as one of the best attractions in the Central West and is playing to good business everywhere.

MYSTERY IN DEATH OF ACTOR

FITCHBURG, MASS., June 22 (*Special*).—Pierre Lafayette, a member of the Winter Garden company, which is playing its second season here, died in this city Wednesday, June 17. He was twenty-two years old.

Mystery surrounds his death, as he was found insensible at a cottage in Whalom Park, where he had attended a party on the evening of June 16. The medical examiner has ordered an investigation. Lafayette was married to Hay Shirley, also a member of the Winter Garden company.

LYNNE YODER SAILS

Miss Lynne Yoder sails for Europe the latter part of June, and will visit Berlin, Paris, and Vienna.

During the last week of Miss Yoder's engagement at Ottawa she received numerous presents and floral offerings. The company presented Miss Yoder with a silver purse with the initials "L. Y." engraved upon it. She will return to America and open at the Empire Theater, Montreal, Canada, Aug. 31, under the management of Eugene J. Murphy.

DELLA PRINGLE ORGANIZING CO.

BOISE, IDA., June 20.—Jolly Della Pringle and her husband, C. K. Van Auker, are at their Summer home, organising their stock company for next season. They will play several weeks here before going on the road.

Mr. Van Auker recently returned from active service in Mexico. As one of Carranza's rebels he was present at the battle of Torreon, at which he won signal honors for bravery.

IN "THE TRAP"

Charles Richman has been engaged by Arthur Hammerstein for "The Trap," by Richard Harding Davis and Jules Eckert Goodman, which is to be produced next season. Tully Marshall, who is to play the "heavy," is staging the piece.

HACKETT RETURNS

James K. Hackett has arrived in New York from London on the *Imperator*. He has returned to accept an invitation to play "Othello" at the Greek Theater of the University of California, Sept. 9. He says he has not yet given up hope of producing "Monsieur Beaucaire" in the films.

ABORN OPERA FOR LONDON

Negotiations Taking Place for Brief Tenancy of Covent Garden

Otto H. Kahn is negotiating for a brief tenancy of the Royal Covent Garden in London next Winter by the Century Opera company, of which Mr. Kahn is chairman of the Executive Committee and Milton Aborn managing director.

Mr. Aborn expects plans to be perfected whereby eight weeks of English grand opera will be played, starting Feb. 9. The company numbers 178, of which 30 are principals, 100 chorus, 24 ballet and the remainder executive staff. The principals include Orville Harrold, Morgan Kingston, Gustav Bergman, Felice Lyne, Lois Ewell, Kathleen Howard, Tina Freeman, and Alfred Kaufman. Jacques Coini is the artistic director. The Century's New York season opens on Sept. 14, playing twenty weeks, after which it will go direct to London. An additional five weeks will be played later in New York. The Covent Garden arrangement will necessitate the canceling of ten weeks of bookings outside New York.

THE ONE NIGHT-STAND

(*New York Letter in Montreal Star.*)

There are strong indications that the so-called one-night stands will receive a much better list of attractions next season than in the past. Managers are gradually awakening to the complaints which have been made against the cheapened character of productions offered to the smaller cities, and especially to the rapid falling off of patronage in those communities, which has threatened to demoralise the entire theatrical business.

As a result of this condition, many of the leading stars will have to play one-night stands next year, and among this number are Maude Adams, David Warfield, Raymond Hitchcock and others, as well as practically all the plays that have been successful in New York and have a record for long runs. It will be a little tough on some of the pampered stars and not a little on the top-lofty chorus lady who makes up the backbone of musical attractions. There is a class of female choristers which seldom leaves Broadway, and then only for a preliminary tour while an attraction is being made ready for its New York premiere.

To this class "the road," as it is called, is as hateful as it is to many of the most prominent stellar favorites, and as long as there is a prospect of securing an engagement on Broadway, nothing can induce these charmers to follow the fortunes of an attraction away from the theatrical center. Besides, a New York engagement for a favorite chorus girl means a matter of $10 a week more than while the company is traveling.

As for the stars, big and little twinklers, most of them dream of a year in New York, and then, perhaps, a season of the large cities where they are sure of playing from one week to a month; then a new play in New York. Managers are not entirely to blame for the inferior character of some of the road attractions, as they are forced to be guided by the whims of their stars and some of the supporting actors and chorus members.

While a number of prominent actors and actresses, like Mrs. Fiske and John Drew, regularly tour the country, and take it as a matter of course, several of much inferior rank offer strong objections and take as little of the road as they can without breaking from their managers.

The effect of all this in late years has been to create a vast deal of dissatisfaction throughout the country, and gradually the reason for a serious condition in the theatrical field has commenced to dawn on the minds of managers and stars.

There is a demand for better acting and better attractions generally, and when this demand is not supplied the paying public stays away from the theaters.

The motion pictures were blamed for a falling off of patronage, but now the real reason has been discovered, and several of the prominent producers will pay more attention to the wants of the public at large than has been the rule for some years past.

COVENT GARDEN TO CHANGE HANDS

LONDON, June 21 (*Special*).—Sir Joseph Beecham, pill manufacturer, is negotiating for the purchase of the Covent Garden estate bought by H. Mallaby-Deeley, M.P., from the Duke of Bedford last December. The estate is situated in the heart of London, and includes the Covent Garden Theater, Covent Garden Market, and Drury Lane Theater, and is nineteen acres in extent. Sir Joseph is at present running a season of Russian opera at Drury Lane Theater.

P. W. L. NOTES

The Professional Woman's League held their regular monthly reception on Monday, June 22, at the club rooms, 1999 Broadway. The guest of honor was Mrs. John Francis Yawger. The musical programme was under the chairmanship of Madame Elsa Gregori. Mrs. William Porter Jenkins gave the third and last of her talks on Mexico.

ALICE KAUSER BETTER

Alice Kauser, the play broker, has been taken to her home after a serious operation at the Presbyterian Hospital. She has been very ill, but is now assured of recovery.

TALIAFERROS AUG. 23

Sisters to Open in Chicago in New French Comedy Under Klaw and Erlanger

On Aug. 23, Edith and Mabel Taliaferro will open in a new French comedy under the management of Klaw and Erlanger at the Powers Theater in Chicago. The names of play and adapter are withheld.

Mabel Taliaferro is now in London, where she is arranging for the British presentation of "Polly of the Circus," in which she so successfully appeared in this country several seasons ago, and which has been one of the best money makers on the road ever since. Miss Taliaferro, who is now Mrs. T. J. Carrigan, was given the English rights to "Polly" as a wedding present from her first husband, Frederic Thompson. She is also seeking to find an actress to play in her part in "Young Wisdom" in London. Margery Maude, daughter of Cyril Maude, is to play the more important role in that piece, created by Edith Taliaferro.

Mr. and Mrs. Carrigan will sail for New York, July 25.

NEW YORK THEATER

William Morris Reported to Be Arranging for Former Policy of Regular Productions

It is said that William Morris is quietly negotiating for the formation of a company to produce regular attractions at the New York Theater next season. According to the report, Mr. Morris is to be the managing director of the organization. For some time past the New York Theater has been a "combination" house, devoted to pictures and vaudeville, and the change will come as a complete surprise to the Rialto. The nature of the new productions is to be musical. As the house is quite in the heart of the theatrical district, with every facility, there is no reason why it should not, with discriminating management, become again one of the leading producing theaters of the city.

STAGE NOTES

Ed Rowland motored his way back from New York also.

J. C. Rockwell will send out "Alma, Where Art Thou?" next season.

Whiting and Burt will make their first appearance with the Ziegfeld "Follies" at the New Amsterdam Theater, June 22.

Jessie Ralph, who played Mrs. Meyers in "Help Wanted," has sailed for Europe for a rest. She will be gone until September.

Helen Holmes is summering at her bungalow on Deal Lake, North Asbury Park, N. J.

Charles J. Lammers is directing for Mr. Jewell Kelley at the Bijou Theater, Atlanta, Ga.

C. F. Jones, of Jones and Crane, is spending two weeks with relatives at Lincoln, Neb.

Hal Johnson will be starred on the Stair and Havlin Circuit next year in "The Fascinating Widow."

William T. Gaskill was expected to dock last Saturday in New York on his return trip from Europe.

George W. Gatts sent Harry Sheldon a postal card from the Garden of Allah in Northern Africa.

Charles J. Harris, character man, is recovering from a very serious and pain operation on his eyes, which was successful.

William Elliott announces the engagement of Paul Gordan, a former Yale man, whose real name is Thomas Acheson, for next season for the role of David Graham in "Kitty MacKay."

Eugene J. Murphy has disposed of his interests in the Britannia Stock company at Ottawa, and will rest at his Summer home, Hampton Cottage, Seitico, Conn., for the Summer months.

Milt Rice finally sold his interest in the Majestic at Fort Wayne, Ind., and has bought the Nachusa Hotel at Dixon, Ill., on which he expended $30,000. He is well fixed in his new home, according to what he told friends when in Chicago last week.

Fifteen British cavalrymen, retired, have signed up for the Comstock and Gest production of "The Story of the Rosary," in the Manhattan Opera House next season. Fifty mounted horsemen will take part in the production.

Zoe Barnett, who was last seen in "The Midnight Girl," at the Forty-fourth Street Theater in New York, has signed a contract to play in the new musical comedy in which Hazel Dawn will be starred next season. Miss Barnett will enjoy a Summer vacation in California.

Karl Muck, conductor of the Boston Symphony Orchestra, has arrived in Bayreuth, Bavaria, where he will direct the performances of "Parsifal" at the annual music festival. The first of these will take place July 22, while the intervening time will be spent in rehearsal. He will return to this country in September.

Agnes Barrington has returned to her summer home in Clifton, N. J., after a long and successful tour to the Coast with "Within the Law." Miss Barrington previous to this was with David Belasco's production of "The Concert," and played leads at the Grand Opera House, Youngstown, Ohio, in stock.

HAZEL DAWN SAILS

Comedienne to Take a Few Lessons Before Embarking as Star of "The Debutante"

Hazel Dawn, accompanied by her father and mother, Mr. and Mrs. Edward Tout, her sister Eleanor and her brother Irving, sailed Thursday on the *Cedric* for a hurried trip abroad. Miss Dawn will return early in August, as her presence here is required to attend the rehearsals of "The Debutante," the new musical comedy of which she is to be the star next season. One of her objects in going to Europe at this time is to visit her teacher of the violin, Herr Killian of the Conservatory of Music, Munich, from whom she plans to take additional lessons for a short time. In "The Debutante" Miss Dawn is to again play the violin, and she wishes to have the advantage of still further instruction from her favorite teacher. She will stop at Paris to purchase some of the costumes which she will wear in the new Smith-Herbert operetta, and will also meet another of her sisters, who is studying for grand opera at Milan and who will return to America with the party.

ST. LOUIS COS. POPULAR

Stock Organizations Present Musical Comedies —Offerings Well Liked

St. Louis, June 22.—The Park Musical Comedy Stock company offered a most efficient presentation of George M. Cohan's "Talk of New York" June 15-21. John E. Young deserved much credit for his Kid Burns. Venita Fitzhugh is proving a popular member of the company and is doing very good work. "The Spring Maid," with Miss Fitzhugh in the stellar role, June 22-28. Grace Van Studdiford in "Robin Hood" June 29-July 6.

The Suburban Garden Musical Comedy Stock company, under the leadership of Joseph Howard, presented "The Honeymooners" June 15-21, which proved a very bright and interesting offering. Tom Bailey, Collin Davis, and Mr. Howard collaborated in the writing of the piece. Mabel McCane proved as clever as ever and Alma Youlin also pleased. Knox Wilson joined the company this week. "The Goddess of Liberty" June 29-July 6.

Vivian E. Watkins.

$1,171,847 FOR HACKETT

Actor Must Wait at Least a Year Before Receiving Entire Share of Estate

The report of the Guaranty Trust Company, which was committee for Mrs. Minnie Hackett Trowbridge's property while she was incompetent, shows that the capital of the estate, excluding Mrs. Trowbridge's realty, is $1,171,847. This amount goes to James K. Hackett, her uncle and next of kin, but he will not be in possession of the principal until after the Farmers' Loan and Trust Company, trustee under the will, has had it for at least a year. In the meantime, however, Mr. Hackett will receive the income.

Other relatives threatened contests, but these were all dropped when it was made clear that no contest would stand in the courts.

WELFORD LOSING HIS MIND?

Comedian of "Adele" Said to Have Acted Queerly in London

A London cable dispatch under date of June 13 says that while the Gaiety Theater audience at the matinee of "Adele" wondered why the curtain did not rise, three detectives from Scotland Yard were behind the scenes questioning Dallas Welford, one of the principal comedians in the play. He had written the authorities a letter charging Joseph H. Bickerton, manager of the "Adele" company, and the manager of the Gaiety Theater, with having committed murder.

In the midst of Welford's graphic and detailed description of the alleged murder, the victim of which he said was W. H. Pinkerton, founder of the detective agency, Bickerton and the Gaiety manager arrived on the scene with alienists, who pronounced the comedian suffering from a nervous breakdown.

RIESENFELD ENGAGED FOR CENTURY

Hugo Riesenfeld has been engaged by Sargent Aborn as concert master at the Century Opera House for the coming season. Mr. Riesenfeld was formerly concert master at the Metropolitan Opera House under Heinrich Conried, and filled the same position at the Manhattan Opera House for four years. He was born in Vienna, where he was graduated from the Academy of Music when seventeen years old. He came to this country in 1907, beginning his career at the Metropolitan. Since his last grand opera engagement Mr. Riesenfeld has been successful as a composer and conductor of operettas.

KRAUS ESTATE OVER $200,000

George J. Kraus, for twenty years partner of the late "Big Tim" Sullivan in theatrical enterprises, and who died June 2, left an income of $10,000 a year to his wife, Mrs. Fanny Kraus, by the terms of his will which was filed for probate on June 15. The estate is valued at over $200,000. Samuel Kraus, a son, is directed to assume charge of the theatrical interests left by his father in Sullivan and Kraus.

CHARLES KLEIN STOPS PLAY

Canadian Justice Issues Injunction to Prohibit "The Third Degree"

Montreal, Canada (*Special*).—An injunction was granted by Mr. Justice Charbonneau on Saturday, June 13, at the request of Charles Klein, the New York producer, against Miss Roma Reade and others, to prevent her using his play, "The Third Degree," which was announced for performance on Saturday afternoon and evening. In consequence, "Paid in Full," which was booked for this week, was given at the Saturday performances.

Mr. Klein explained to the judge that the sole right of performance of "The Third Degree" was held by Ernest Meyer, of London, Eng. Controller E. Napoleon Herbert, who was cited by Mr. Klein as one of the principal owners of the theater, stated that he had sold his interests in the New Grand some six months ago, and had passed on the papers with which he had been served to J. W. Jalbert, 97 St. James Street, as lawyer for the present owners.

Mr. Klein is also causing a writ of summons for damages to be issued against Miss Reade and those carrying on the New Grand.

Mr. Klein is a native of England and is acting through a London agent as the owner of the copyright.

JOE WEBER RETIRED

Comedian Has Quietly Entered Private Life, While His Theater is to Be Razed

Joe Weber, having carefully considered several propositions to return to the stage next season, has finally decided that in future he will devote himself to the business end of the theatrical business. He has an idea that he is getting old, now that his forty-eighth birthday is drawing near, and that he is entitled to some rest from his thespian activities. He has been in every branch of the profession, including pictures. Weber's Theater, which has housed many an elaborate musical attraction and of recent seasons has been devoted to first-run photoplays, will probably be torn down to make room for a twelve-story building, providing that some plans now maturing go through. In addition to this theater, Mr. Weber holds the lease of the West End Theater, which he has sublet to Marcus Loew for pictures, beginning Sept. 1.

SONG WRITER WEDS ACTRESS

Harry Carroll, song writer and one of the composers of "The Passing Show of 1914," was married Monday evening, June 15, to Estelle Christie, a chorus girl in "The Passing Show." Before he collaborated with Sigmund Romberg in writing the music for the new Winter Garden production, Mr. Carroll won a reputation as the composer of "The Trail of the Lonesome Pine" and "On the Mississippi." He met Miss Christie, who is a daughter of Mr. and Mrs. John L. Cooper of Pittsburgh, at rehearsals of the review.

JEANETTE DUPRE'S SURPRISES

The company of surprises which Miss Jeanette Dupré will produce and manage over the Progressive wheel this season is about ready. Contracts have been given out for scenery, costumes and paper, and everything that is necessary to make this attraction a notable one. Charles Horwitz is busy on the book, and reports that it will be a book of surprises. Miss Dupré can now give her entire attention to engaging her cast, which she considers the most important, after which she will take a much needed vacation before beginning rehearsals.

ALFRED PAUMIER COMING

Morris Gest has received word from his London representative that Alfred Paumier, who is to play Paul Romain in "The Story of the Rosary," a scenic production scheduled for the Manhattan Opera House next season, has curtailed his engagement in the same piece in South Africa, to sail at once for London, and thence to New York. Mr. Romain created the part he is to play.

NEW THEATER FOR TACOMA

Tacoma, Wash., June 23.—C. L. Richards and associates state they are about ready to erect a theater on Ninth and D Streets, where the Star formerly stood. This is to be conducted the same as the Princess, formerly managed by Mr. Richards. The house will have a seating capacity of 1,200. The plans are nearly complete, with all the money practically subscribed.

Frank B. Cole.

REGINA DOUBLES CIRCUS FEES

Regina, Sask., June 22.—As a result of a by-law passed recently by the City Council, fees for circuses showing in Regina will be doubled. Under the new law fees will be as follows: Shows with twenty-five cars or under, $300; twenty-five to forty cars, $500; forty to fifty cars, $600; fifty cars or over, $800.

S. G. McIntyre.

INNOCENTS ABROAD

For the first time in eight years, J. J. Shubert is taking a vacation. Accompanied by his wife and J. J. Shubert, Jr., he sailed last week on the *Mauretania* for Europe. Object, holiday, with some business, if he sees anything theatrical that looks good for this country. He will probably be gone eight weeks.

LACKAYE NOW A "DR."

Georgetown University Confers Degree on Popular Actor

Wilton Lackaye, who has recently finished a long season in "Fine Feathers," was invited by Georgetown University, Washington, D. C., to deliver a short address Tuesday, June 16, during the celebration of the one hundred and twenty-fifth anniversary of that institution of learning. On the same day the university conferred upon Mr. Lackaye the honorary degree of Bachelor of Arts. This recognition of Mr. Lackaye by his alma mater should be of much interest to the theatrical profession, for it is one of the few instances in this country of an honorary degree being conferred upon an actor. This is in line with the recognition of the theatrical profession which England has given through knighthood.

For many years Mr. Lackaye has been considered one of the most representative of American actors and one of the brightest wits of the theatrical profession. In such plays as "The Pit," "Trilby," "The Children of the Ghetto," and his "The Man and the Law" ("Les Miserables"), he has made a record of artistic achievement that is well worthy of the graceful recognition, which one of the oldest of American universities has given to an American actor.

"WHEEL" BUYS THEATERS

Five Shubert Houses Leased to Progressive Burlesque Circuit

The Progressive Burlesque Circuit, Inc., announced at its first annual meeting, June 15, that in enlarging its circuit the company had acquired the leases of five important theaters from the Shuberts. Though the names of the theaters were not made public, it was learned that two were in Philadelphia and one each in New York, Chicago and Boston. The New York theater is located in the Bronx. The Shuberts, it was said, simply turned over the leases and received a cash bonus of between $75,000 and $100,000.

The officers elected for the ensuing year were: Thomas D. Sullivan, of Cincinnati, president; Fred D. Stair, of Toronto, vice-president; Lester M. Crawford, of Topeka, second vice-president; James D. Barton, secretary, treasurer and general manager, and Frank Hibbles, of Detroit, as director.

The company has announced its intention to invade the Southern States for the first time the coming season. Norfolk, Richmond, Birmingham, Atlanta, Memphis and New Orleans will probably be the scenes of its operations.

"THE LONE WOLF"

Brady to Stage Dramatization of Novel by Louis Joseph Vance, After Film

A dramatization of "The Lone Wolf," by Louis Joseph Vance, will be produced by William A. Brady next season. It will follow another version, which will be presented in the films, thus reversing the usual order of having the picture after the play. A French motion picture concern will make the photoplay. The scenes are laid mostly in and around Paris.

ACTOR JOINS "ALIMONY CLUB"

William C. Schrode, the actor and animal impersonator, has joined the "Alimony Club" at Ludlow Street jail for failure to pay his wife $2,190 alimony. She sued for separation in 1909 and the alimony has been accumulating since that time. Schrode appeared at the Sheriff's office with a big bag of clothes and stated that he was prepared to sojourn the next six months in the "Alimony Club" and then come out alimony proof.

ALMA GLUCK MARRIES ZIMBALIST

Alma Gluck, the American opera singer, was married June 15 to Efrem Zimbalist, the Russian violinist, before a registrar, in London. The announcement of the engagement was made last February by Miss Gluck when she was singing in Kansas City. At that time Zimbalist was touring in Russia. The newly married couple will shortly leave for Switzerland for a six weeks' honeymoon, after which they will sail for this country, where both will continue their musical careers.

ACCUSE EX-ACTOR OF FRAUD

Frank Forrester Morse, formerly an actor but who conducts at present a dramatic school in a two-room basement apartment at 205 East Twenty-fifth Street, was arrested by Post Office Inspector Howard B. Mayhew on June 15, accused of using the mails to defraud book publishing firms. According to the inspectors, Morse paid first instalments on valuable sets of books and then pawned them. He was held in $1,000 bail by Commissioner Houghton.

WILL FLY NATIONAL COLORS

Through A. Toxen Worm the Shuberts have complied with a request from Mayor Preston of Baltimore to fly the American colors from all of their theaters throughout the week of Sept. 6, when that city is celebrating the one hundredth anniversary of "The Star Spangled Banner." Messrs. Klaw and Erlanger have also complied with the request. The theaters will also play the national anthem at the close of every performance during this week.

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"THE-MAN-WHO-WANTS-TO-WRITE"

By Edward Locke.

Ambassador Page, in addressing an authors' club in London recently, advised the Man-who-wants-to-write to devote his attention to the family garden or some other less violent form of exercise. He told them that gambling was a more fruitful, or at least as fruitful, a source of income.

One of our leading critics has been holding forth in much the same vein, saying quite rightfully that the receipts from authorship are not as great as represented.

There are many men who have to pass on the efforts of Those-who-want-to-write who will heartily endorse the views of these two gentlemen.

But how in the name of goodness are you going to find out if you don't try? How many authors are there, with success tagged to their names, that had a surety that their efforts would be accepted by publisher or theatrical manager when they wrote and first submitted them?

I was invited to talk to a club of young authors a few weeks ago on playwriting. In a little discussion after the talk I found they were all engaged in some other field of endeavor; writing was their pleasure, the study of drama their hobby, all of them serious-minded young chaps, earnest in their desire to write and getting a pleasure out of their efforts that no money could buy. And after listening to them I say it's worth while, even if the future never brings forth the realization of their dreams.

The only real school of writing is to write and write, then write some more, and after you're through, rewrite that you've written, and write some more. I wrote plays for fifteen years before I could even get my friends to accept me seriously. In fact, I had an unerring test of friendship in those days; those that would listen to my efforts were my friends—those that wouldn't were not. I might add that, in reading over some of my early attempts, it was a supreme test.

Let them write, I say, let them all write; encourage them to write; offer prizes for the best story or play submitted; if one in a thousand succeeds, it's worth while; the others will have had the satisfaction of trying. Endeavor always succeeds. Its failure is only failure in name. Each will know more of life; each will have a greater appreciation of the good things of literature. Knowledge is never wasted, especially a knowledge of writing.

And yet I must admit it's often hard on the office boy and the Man-who-has-to-pass-judgment to send out something like the following:

Dear Sir: We regret that your play, "The Diamonds Sparkle," is not exactly what we are looking for.

Yours sincerely,
I. M. Board.

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write or Have Written Stage Successes

Earl Derr Biggers, author of the novel, "Seven Keys to Baldpate," from which Mr. Cohan made his play of the same name, has sailed for Europe after completing the revision of a one-act comedy of which he is co-author with Grover Harrison, a young Harvard man. The playlet was lately given a try-out at Keith's Bijou, Boston, and is likely to have a Broadway production in the near future. It is interesting to note that Mr. Biggers was during his college days on the staff of the Harvard funny sheet, the *Lampoon*, and Mr. Harrison an editor of the university *Monthly*. The editorial board of this same *Monthly* has included within recent years the names of William Vaughan Moody and Percy Mackaye. The rival magazine, the *Advocate*, can boast as quondam "scribblers" Edward Sheldon and Edward Knoblauch.

Richard Walton Tully, author of "Omar, the Tentmaker" and "The Bird of Paradise," and principal owner of both, is taking time to direct the motion picture production of "The Rose of the Rancho," which bears his name and that of David Belasco. The pictures will be taken on the actual ranch about which the play was written.

Fred Ballard is writing this Summer at Peterboro, N. H., where he is secretary of the MacDowell Memorial Colony. His comedy, "What's Wrong," was so well received in Washington when it was tried out there by David Belasco in May, that very few alterations have been made. The comedy will be seen at the Belasco Theater early in the Fall.

Edgar Selwyn and his wife, **Margaret Mayo**, are spending some time abroad. Mr. Selwyn is in London to rest, and his wife is there to supervise the production of her new play.

Louis Joseph Vance has made a dramatization of a short story called "Smoke of Battle," by Irvin S. Cobb, avowed humorist. It is in one act, and answers to the same name. Mr. Vance also wrote "The Lone Wolf," a dramatization of which will be produced next season by William A. Brady.

PRINTED PLAYS

How Playgoing in a Library Develops Theater Patronage and Makes It Intelligent

Although there has been of recent seasons a most overwhelming vogue of printed plays—attributable, some say, to increase of drama leagues and federations—we have not yet fully acquired the Continental habit of having plays leave the press simultaneously with their production upon the stage. In the first place, managers have not always been agreeable to publication, for it affords opportunity for something considerably deeper than surface criticism, while if the play's success depends largely upon an element of surprise, a novel twist or what not, it lessens that artistic pleasure to anticipate it.

The idea that for every person who reads a play the patronage at the theater showing the attraction dwindles by one, is just a restatement of the old question of the publication of a play plot in a review. And the answer is the same. If the play is of the best sort and has enough "meat" in it, it will bear telling and retelling and telling again, like the old stories of "Cinderella" and "Goody Two-Shoes." So visualization of a play previously known only in print will be looked forward to with a great deal of interest, provided, of course, that the piece has sustained interest in perusal.

When there was no effectual copyright legislation to prevent play piracy, there really was serious danger in making a play public property, but there are laws standing now, most of them with precedent set, providing severe penalties for violation of property rights. Consequently that obstacle is to a large extent removed.

That a play is written primarily to be played seems a strong argument against supplying drama in any other form. Professor Brander Matthews has maintained and emphasized many times that "a closet drama is a contradiction in terms." But he refers only to "dramas" written solely for the closet, and has nothing but favor for that play that reaches the library after its theatrical requirement has been met. In other words, as long as a drama is first a play and secondly a work of literature, it is entirely consistent and quite acceptable.

Henry Arthur Jones, the eminent English dramatist who has been an ardent champion of the printed play since the passing of the Anglo-American copyright law, holds that publication is but justice to actor and playwright. This, from a gentleman whose first thought has ever been of equity, and who is not in the slightest degree paradoxical, deserves more than passing thought. It is fair to the actor because it proves how much he has supplied by showing the material with which he has had to work; it is just to the playwright because it presents in black and white his contribution to the production as a whole. "Every author," says Mr. Jones in the preface to "The Divine Gift," "is always blamed and held accountable for a failure." Hence, he should have his plays published in order to get thoughtful consideration and a well-founded estimate of the value of his work.

Mr. Jones admits that play reading is difficult at first, but says it soon becomes easy and stimulating. Stage terms unintelligible to the general reader should be banished, or, he goes on, if absolutely necessary for theatrical purposes, should be relegated to the margin, so as not to interfere with easy reading of the text. This plan has been actually carried out by Mr. Jones in his printed plays, so its practicability may not be questioned. He says a new mental pleasure may be derived from perusal of drama in type, making it profitable through information supplied and enlargement of critical judgment, and also in the matter of economy, as a play may be read in about one-fifth the time usually devoted to a novel. And each who cultivates the habit of reading plays will cease to enjoy in the theater that which cannot also interest in the study. Thus, when that experience becomes general, we will have that desirable thing, a public demand for the best in play writing and presentation.

The value of the printed play to the dramatist was taken up from another point of view and a bit more fully, by George Middleton, the American dramatist, in a recent issue of *Harper's Weekly*. "The printed word," he said in part, "sets the dramatist right before his public. The fact that a play is also to be read is in itself an incentive for a better tone in phrase, which is possible without losing verisimilitude. Stage directions, too, under this spur become vital and human. Subjectively, then, it is both a stimulus and a defence. Further, publication renders the playwright a small but durable public, and he becomes accessible to many who, in the quiet of the study, may find hidden qualities which are often lost or blurred in representation. People are apt to forget that the theater is capricious, and does not always offer its financial success to plays of the greatest moment. The prophet or social interpreter may be ostracized by the public if he violates too radically the thought and convention of the moment. The published play affords him some audience and keeps his play alive, for it can be read creatively by sympathetic understanding."

Arthur Edwin Krows.

THE BOOK STALL

Important Facts About the New and Recent Dramatic Publications Given at a Glance

An Interpretation of Maeterlinck's "The Blue Bird," by Lida Morse Staples. With a Memorial Note by Anna B. Newbegin. San Francisco: J. J. Newbegin. $1.25.

"The Price."—Novelized from the play of George Broadhurst, by Arthur Hornblow. New York: G. W. Dillingham Company. $1.25.

"Creation."—Scenario of the Photo-drama. Brooklyn, N. Y.: International Bible Students' Association. 25 cents.

"The Two Virtues."—Comedy in Four Acts, by Alfred Sutro. London: Printed as a Theatrical Prompt-Book Merely and Not for General Circulation, by C. Whittingham and Company.

Book of Words.—The Pageant of Darien, by William Chauncey Langdon, Master of the Pageant as Given at Darien, Conn., Aug. 29 and 30, and Sept. 1, 1913. New York: The Clover Press.

"The Bribe."—Play in Three Acts, by Seumas O'Kelly. Dublin and London: Maunsel and Company, Limited. (The Abbey Theater Series.)

Beaumont, the Dramatist.—A Portrait, with Some Account of His Circle, Elizabethan and Jacobean, and of His Association with John Fletcher, by Charles Mills Gayley. New York: The Century Company. $2.

"Little Wax Candle."—Farce in One Act, by Louise Norton. New York: Claire Marie.

Shakespeare's "Twelfth Night."—Edited for Use in Secondary Schools, by Edgar Coit Morris. Boston, New York, etc.: Silver, Burdett and Company.

"Human Nature," or "The Traduced Wife."—English Domestic Drama in Four Acts, by Henry Francis Dowling. London: F. Griffiths.

"The Fall of Ug."—A Masque of Fear, by Rufus Steele. Music by Herman Perlet. (The Eleventh Grove Play of the Bohemian Club of San Francisco, Presented Aug. 9, 1913.) San Francisco: J. Howell.

"Belshazzar."—Drama by Gertrudis Gomez de Avellaneda. Translated from the Spanish by William Freeman Burbank. London: B. F. Stevens and Brown; San Francisco: A. M. Robertson.

English Drama.—Of the Restoration and Eighteenth Century (1642-1780), by George Henry Nettleton. New York: The Macmillan Company. $1.50.

"A Study of the Supernatural."—In Three Plays of Shakespeare, by Edwin Wiley. Berkeley, Cal.: University of California. 50 cents.

"The Land of Promise."—Novelization of the Play by W. Somerset Maugham, by D. Torbett. New York: H. J. Clode. $1.25.

Foreign Books.

"Das Theater."—Schauspielhaus und Schauspielkunst vom Griechischen Alterthum bis auf die Gegenwart. Von Dr. Christian Gaehde. Leipzig und Berlin: B. G. Teubner.

"Shakespeare."—Et la Superstition Shakespearienne. Paris: Hachette et Cie.

"La Belle-Nivernaise."—Pièce en Quatre Actes, Tirée du Roman d'Alphonse Daudet. Par Madame Quillichini. Paris: C. Delagrave.

"Thronfolgen."—Tre Akter, Arne Einar Christiansen. Kjobenhavn og Kristiania, Gyldendal, Nordisk Forlag.

"Hr. [illegible]!"—Lystspil in En Akt. Hans Wiers-Jenssen. Frit Efter Jean Decourcelle. Kristiania: H. Aschehoug and Company (W. Nygaard).

"[illegible]."—Komedie i 4 Akter, Carl Otto Valdemar Benzon. Kjobenhavn og Kristiania: Gyldendal, Nordisk forlag.

"[illegible]."—Play by Eugene Brieux. Translated into Yiddish by Leonard Landes, New York.

Paul Kester, author of "The Lady in the Case," "When Knighthood Was in Flower," and other plays, has made a dramatization of certain recollections of Mark Twain under the title, "The Adventures of Tom Sawyer."

Copyright, 1913, by [illegible].
DR. RICHARD BURTON,
President of the Drama League of America.

AT YOUR SERVICE

A Question Box for Dramatists and Others Interested in Playwriting

R. A. V.—Aristotle's "Poetics" is available in many editions. Two are to be had from the Macmillan Company, New York. The first is the Greek text with a translation by Professor S. H. Butcher, and the other, in the Bohn edition, is a translation in the same volume with the "Rhetoric," by Professor T. Buckley.

Frances Lord.—There is no arbitrary division into acts. There may be a perfect one-act play as well as one in five parts. The common sense principle by which the division is usually made is to allow for changes of scene or lapses of time. Of course, the customary number of acts is set by the general demand of the audience, who need intermissions for rest. At present the custom, set by the patience of "tired business men," is to have a play in four acts, although that is by no means compulsory or even advisable if the play is interesting enough to hold attention with fewer divisions.

John M. Parsons.—The plays of John Millington Synge, the Irish dramatist, are published by John W. Luce, of Boston, in several editions. Plays of George Bernard Shaw are printed in this country by Brentano's, New York. "Ralph Roister Doister," the earliest extant English comedy, was written by Nicholas Udal, a schoolmaster of Eton, who lived in 1504-1556. The date of composition is unknown, although there is some reason to assign it to the year 1553. An excellent edition is in "Specimens of Pre-Shakespearean Drama," by J. M. Manly. Boston: Ginn and Company.

"Van."—Acting is useful, but by no means necessary to a dramatist's training. It has the advantage of drumming in the value of the present moment in a play, the need of the objective rather than the narrative, how to provide "business," or physical action, and so on, all of which is a very great part of a playwright's stock-in-trade, but apt, through loss of proper perspective, to make one lose sight of the unity of the play as a whole, and to encourage writing just a succession of entertaining scenes without any correlated interest. At least, that appears to be the great fault of most actor-made plays. It is to be remembered, however, that the knowledge of how a scene is constructed has set many a playwright on the road to fame and fortune. Don't be disappointed because of a couple of rejections. Clyde Fitch tramped Broadway for ten years, they say, peddling his plays, and practically every other successful dramatist has a tale of early struggle to tell. Read the excellent stimulating advice of Edward Locke, author of "The Climax," "The Case of Becky," and other plays in another column.

Anna Cornell.—There are particularly two reasons why play agents are valuable to authors. One is that agents are constantly in touch with the theatrical situation and know the play market because it is their business, and the other is that they are familiar with standards of value and price, and may thus insure the making of equitable contracts.

James S. Barcus, who wrote the play, "The Governor's Boss," on the Sulzer impeachment case, is also the author of another piece, entitled "The [illegible] of Croesus."

FROM PARIS

Comedie Francaise Gives Notable Production of "Macbeth"—Rostand Bows to Bernhardt

PARIS, June 5 (*Special*).—In a recent feuilleton in THE DRAMATIC MIRROR I remarked how comparatively few of Shakespeare's works are known by the theatergoing public in France. One cannot blame a people whose literature is crowded with masterpieces, if they show some reluctance in reading translations, but to witness a play on the stage is quite another matter, and yet with the sole exception of M. Antoine, who made a point of mounting a Shakespearean production every two or three years at the Odéon, nothing has been done to satisfy or excite public curiosity over the Immortal Bard. True, M. Antoine deserves great credit for giving us a glimpse of "King Lear," "Coriolanus," "Troilus and Cressida," and "Romeo and Juliet," but the Odéon is too distant to attract any but students, and he lacked the means to secure first-class artists. Now, at last, the Comédie Française has kept its word and given us "Macbeth," ably translated by M. Jean Richepin, who follows the original very closely and whose adaption is that of a poet, highly colored and vigorously medieaval. The Comédie Française gave it that perfect unity of interpretation that it alone can give.

M. Mounet-Sully consented to appear in the small part of Duncan, which he invests with grave majesty and gentleness. His brother, Paul Mounet, is a magnificent Macbeth. Huge of frame, a half barbaric warrior, whose weak, imaginative brain, truly "infirm of purpose," is led by the woman's stronger will. It is all the pitiable spectacle of a strong man's servitude. M. Jacques Fenoux gained a considerable personal success for his Macduff. The accents of grief with which he receives the news of the death of his wife and child are indeed fine, and the whole personality of the man is clearly set in relief. M. Alexandre is a young tragedian of very great promise. His Banquo is an excellent bit of work. In the banquet scene he appears, now in the back of a huge oaken chair where a mirror is cunningly concealed, and again in the heavy woodwork of the door, bathed in a green light that gives him a surprising effect of transparency. Such well-known artists as MM. Leitner, Delaunay, Bernard, Croué, and Le Roy play the minor parts with their customary perfection. Madames Roch, Louise Silvain and Devoyod are weird and horrible witches, and Mlle. Rémy is a somewhat frail but pleasing Lady Macduff. In reality there is but one female part. Lady Macbeth dominates over the whole play as she does over her husband's mind, and no more appallingly real or terrible character was ever devised, even by Shakespeare. She is ambitious, fearless, ferocious and intelligent. A feminine Iago.

One wonders at first how Madame Bartet, the divine vision of grace and purity, was ever chosen for such a part. Would not Madame Segond-Weber's power and tragical appearance have filled us with greater dread? But upon second thought, Lady Macbeth was too wily to let aught in her manner awaken the suspicions of the King or of any in his train. She was young, fair, and full of dignity, concealing the treacherous instincts of a Lucrece beneath a mask of beauty and seductiveness with which she enticed her husband from crime to crime. It is her strength, the strength of the eternal feminine, with which she commands and cajoles him. All this Madame Bartet has understood and rendered with an incomparable tact and art. In the last scene where Lady Macbeth, walking in her sleep, seeks in the last struggle of her tortured brain to regain her supremacy in her last agonized cry which is the key to her character, Madame Bartet reaches the summit of tragic horror. Her triumph was complete.

A most regrettable incident which occurred between Madame Sarah Bernhardt and M. Edmond Rostand caused their many friends and admirers to fear that a breach was imminent. This has happily been averted by the intelligence and courteousness of the great poet. The facts are these: M. Edmond Rostand had, after great pressing, given his consent to the cinematographing of his plays and the representations of the "Aiglon" had commenced at the Chatelet. Thereupon Madame Sarah Bernhardt protested, on the ground that "l'Aiglon" had been in her repertoire fourteen years and that the motion pictures would cause her considerable financial prejudice, and threatened Rostand with lawsuit. The author of "Cyrano" instantly telegraphed the following to her lawyer: "Maître, I have the honor to notify you that I would cut off my hand rather than appoint a lawyer against Madame Sarah Bernhardt. No power on earth could force me to defend myself against her. You will, therefore, speak alone. It is enough for me to explain to my great friend the necessity in which I found myself to allow pictures to be taken of my work. To any other I would uphold a principle which interests all my confreres, but before her I can but bow as they would do. I declare that all her wishes are always right. I abandon to her, if this can satisfy the lawyers, all my dramatic rights on the cinematograph that annoys her, and I respectfully kiss her finger tips between which even an assignment has the grace of a lily for me.

"EDMOND ROSTAND."

In the dramatic world where authors and artists are so quick to tear each other, either from jealousy or greed, such an answer is comforting.

T. DE AROZARENA.

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ACTORS LOSE HEAVILY

Chicago Bank Failures Take Earnings from Several—Notes

The wrecking of the La Salle Trust and Savings Bank and other financial institutions with which former Senator Lorimer was connected, carried great loss to many theatrical folks. Actors had their seasons' savings wiped away and men prominent in theatrical affairs sustained serious losses. In one instance it proved to be a blessing in disguise for a company manager who fell into a good position.

Louis Mayer, of the Revere House, was president of the Illinois bank on the northside, caught in the meshes, until three weeks before the blow-up, when he resigned. He importuned his theatrical friends to make deposits, and was responsible in a measure for many of the losses. He is naturally hurt in the matter and is regretting his connection with the affair, although he is blameless when it comes to placing the fault.

Robert Sherman had $1,000 in the northside branch. Pete Mack, the agent, had $1,000 in the big bank. Edwin Clifford, of Rowland and Clifford, had $5,000 in the La Salle, and drew it out two weeks before the flare-up. Homer Tilton, who was with "The Shepherd of the Hills" last season, had $855 in the northside branch. Jack Hoskins and William Wamsher are reported to have been caught.

Roy Way, who managed "The Deep Purple" last season, may have found the financial disaster a blessing in disguise. He had all his money in the bank, having but $2 left. He at once struck out for a job, tackled the Marshall Field store, and made such an impression that he was given the management of the fourth floor. He may have hard-lucked himself out of the theatrical business.

IN "VANISHING BRIDE"

Janet Beecher and Thomas A. Wise to Create Parts in Forthcoming Belasco Piece

David Belasco has engaged Janet Beecher for the name part in his forthcoming new production, "The Vanishing Bride," which was adapted by Sydney Rosenfeld. This play will be the opening attraction at the Belasco Theater in September. Miss Beecher's part will be that of a brilliant young society woman, who lives, according to her own account, "a life of color." In fact, the entire play is just one striking color scheme after another, affording ample opportunity to scenic artist and costumer. It may have been founded on that French story of some seasons ago, of the woman who sued her husband for divorce because he wouldn't change the color of the parlor wall paper. By special arrangement with Charles Frohman, Thomas A. Wise will also create one of the leading roles.

SELWYN ENGAGEMENTS

Selwyn and company's latest engagements for their "Under Cover" companies include Elsie Glynn, Josephine Park, Grace Dunbar Nile, Frank Kingdon, William Gibson, John Morris, and Ralph Morehouse. For Charles Klein's new play, "The Money Makers," in which Alexandra Carlisle is to appear, they have engaged Neil Moran.

BARRIE WRITING REVUE

A report says that Sir James Matthew Barrie, the playwright, is writing a revue which Granville Barker will produce in London in the Autumn. The whimsical author of "Peter Pan" and "What Every Woman Knows," should find a fruitful field in droll observations on contemporary affairs.

IRISH AUTHORS TO ACT IN PLAY

A son of Sir Edward Carson, the Irish Unionist leader in the British Parliament, and a nephew of John Redmond, the Irish Nationalist leader, will take prominent parts in "An Irishman's Home," the play which they recently collaborated in writing. The play will be produced at a London West End music hall.

NAT GOODWIN'S TOUR

Contrary to a statement published in several papers to the effect that Nat C. Goodwin would close his tour in "Never Say Die" on June 29, George H. Jordan, manager for Mr. Goodwin, announces that he continues his route as booked. Mr. Goodwin merely begins his two weeks' engagement at the Cort Theater, June 29, after which he will considerably prolong his season.

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LEDERER SUES GOULD

Manager Files Action to Recover Large Sum on Alleged "Madame Moselle" Contract

George J. Gould, son of Jay Gould, has turned out to be an "angel" of a theatrical production, according to an action which has been begun against him by George W. Lederer, the theatrical manager. The suit is brought by Manager Lederer to recover $5,000, the same being a bonus which, it is alleged, Mr. Gould was to pay for sub-leasing the musical comedy, "Madame Moselle," from Mr. Lederer. Mr. Lederer held the rights to the production under a contract with Felix Bloch Erben. In reply, the attorneys for Mr. Gould aver that the alleged contract between Gould and Lederer for the rights to the piece for Great Britain, Ireland and the English colonies outside of Canada, does not exist.

The Lederer complaint reads that under the terms of this debated contract, which he says was a verbal one, made in March, Mr. Gould was to pay him a bonus of $5,000 in addition to a percentage of the gross receipts, Lederer agreeing to produce the comedy within a reasonable time. He says he did his part and was ready to continue until Gould refused to pay him the bonus. Taylor, Knowles and Hech, attorneys for the defense, have served notice upon Mr. Lederer to make his complaint more definite, saying that Mr. Lederer once did approach Mr. Gould with some such proposition, but he declined to have anything to do with it. The complainant says that Mr. Gould appointed Otto A. Hack, one of his office managers, to investigate the proposed deal. Hack reported against it, he continues, but Gould went through with it.

Mr. Gould has secured an order from the Supreme Court directing Lederer to file particulars as to the conditions of the alleged agreement, the nature of his contract with Erben, his rights to the book and music, the amount of the gross receipts and the nature of the payment.

According to the papers in the case, "Madame Moselle" was originally known as "Hotel Eva." It did not play in New York after its original production at the Shubert Theater, May 23, 1914, more than nine times. In the cast were Octavia Broske, Diane d'Aubrey, Josie Intropidi, Helene Novita, Ralph Herz, William Pruette and others. It was accorded a very severe reception. Max Moeller wrote the book and Otto Schwartz the music.

FROM CHICAGO

Peggy O'Neill Opens in "Peg o' My Heart" at the Garrick. Mme. Aguglia's Co. Appreciated. "Help Wanted" Remains at Cort. "Daddy Long Legs" in 15th Week. "Whirl of World" in for Summer.

CHICAGO, June 22 (*Special*).—There is little of real interest that is new or refreshing in the theater to record at this date. Half of the standard houses have closed, or have been given over to the celluloid craze. Players and playgoers are on their way either to Europe or the country. And, thus, one is forced to fall back on the standpatters for gossipy material. The Garrick Theater happily comes to the rescue with the only additional attraction in the theatrical thoroughfare.

"Peg o' My Heart" appeared at the Garrick Monday, June 22. She was given a royal welcome. Laurette Taylor did not enliven Oliver Morosco's record-breaking success on this event. As a substitute, Peggy O'Neill was offered, and while this charming actress is little known locally, she achieved an enviable and noteworthy triumph.

A word of deepest gratitude should be extended to Madame Mimi Aguglia and her interesting company of associate players who closed their season at the Comedy Theater Sunday evening, June 14. Madame Aguglia came to us almost an entire stranger, with the exception of press reports as to her exceptional abilities. The offerings she presented were many and varied, the language of their delivery was not our own, and one which at first glance would presumably appeal only to certain foreign elements in our midst. This impression, at once, proved erroneous. The audiences were large and cultured; their appreciation and admiration meant much for the players who triumphed because of their earnestness and splendid acting.

"Help Wanted," at the Cort, spins blithely on its merry way as though it had adopted that particular spot for life. It would seem as though all of Chicago and its many suburbs must have witnessed this play in the past six months, and certainly no stranger tarrying in our midst would consider his visit complete without edging his way into the cozy playhouse.

Ruth Chatterton and Guy Standing continue adding their finished performances in "Daddy Long Legs," which is beginning its fifteenth week at Powers.

"The Whirl of the World," at Cohan's Grand, is the only musical offering in town, and as a tribute to our musical proclivities Chicago has responded magnificently. This means that the "Whirl" will discontinue its tour of other cities until Autumn. GEORGE L. COX.

FROM WASHINGTON

Aborns Close Successful Engagement—Another Theater for Negroes

WASHINGTON, June 22 (*Special*).—With the past week's operatic performances the Aborns concluded a successful five-week engagement at the National Theater. "Rigoletto" was the opera for the first half, with "Cavalleria Rusticana" and "Hansel and Gretel" for the final performance.

The Columbia Players in the ninth week of their fifth season presented "Tom Moore," a well-selected play for the reintroduction of A. H. Van Buren, a very popular leading man at this house during several seasons. He scored a big success in the title-role. Another returning favorite was Dorothy Bernard, who was splendid in the role of the school mistress, Bessie Dyke. Individual successes were scored by George W. Barbier, Carrie Thatcher, Everett Butterfield, Jessie Glendenning, Willard Robertson, Julia Blanc, Bessie Maxwell, John Metzerott, and Whitman Conn. The current week's offering is "The Rainbow."

"Baby Mine" was given one of the best of presentations by the Poli Players during the past week with hits scored by Gertrude Bondhill, Richard Buhler, Isetta Jewell, Russell Fillmore, and William D. Corbett. The current week's bill is "The Virginian," with Richard Buhler in the title-role, and William D. Corbett in the role of Trampas.

The American Theater, at Eleventh and Pennsylvania Avenue, formerly known as Kernan's Lyceum Theater, has been taken over by Andrew J. Thomas and Sherman H. Dudley, proprietors of the Howard and Dudley theaters here, under a five years' lease. The theater will be used in the future as a vaudeville house, catering to the colored population of this city. It is the intention of the lessees to employ both white and colored acts—acting as an independent organization.

The current week's bill at Keith's includes Joseph Jefferson and Blanche Bender and company in "Poor Old Jim," Elizabeth Murray, "Jack Hazzard," the Sully Family, "Les Beaux Arts," the Daleys, Knapp and Cornalla, and Hartman and Varaday.

The Soldiers' Home Band, under John S. M. Zimmermann's superior conductorship, is a drawing card at the suburban resort, Glen Echo.

JOHN T. WARDE.

PITTSBURGH

Iroquois Indians Appear in Outdoor Spectacle of "Hiawatha"

"Smashing the Vice Trust" in photoplay ended its engagement at the Pitt June 20. The motion picture spectacle, "Atlantis," based upon Gerhart Hauptmann's famous novel of the same name, is now the attraction here.

David Kessler and his co. of Yiddish players, appeared at the *Lyceum* June 18, 19.

The Iroquois Indian players are appearing at Squaw Run in the outdoor spectacle of "Hiawatha," under the direction of Clinton E. Lloyd. Thursday, June 17, marked the one hundredth performance of "Hiawatha" in Pittsburgh, which is certainly a notable achievement in Pittsburgh's theatrical history.

The Davis's Players drew good houses June 15-20 in "Fifty Miles from Boston" at the Grand Opera House. The entire cast is an exceptional one. Miss Brumaugh, the new leading woman, is certainly winning favor with Grand audiences, as is also Mr. Lynch, the new leading man. Saxone Moreland as Mrs. Telford was one of the "hits" of this offering. "Charley's Aunt" followed.

Annette Kellermann in "Neptune's Daughter" (in photoplay) ended a two weeks' engagement at the Nixon June 20, but will continue for another week. Owing to the large demand for seats, all seats have been reserved.

DAN J. FACKINER.

SALT LAKE CITY

Dramatic Pupils to Give Shakespeare in California—Great Reception for Emma L. Gates

"Omar, the Tentmaker," with Guy Bates Post, at the Salt Lake Theater June 8-10, drew large and enthusiastic audiences. Jane Salisbury and Louise Grassler shared honors.

Nat C. Goodwin, looking as good as new, and with a new batch of mirth-provokers and a new and pretty wife, presented "Never Say Die" June 11-13 to good houses. Margaret Moreland was dainty, and wore some delightful gowns. "Peg o' My Heart" entire week of June 15. Florence Martin proved highly satisfactory as Peg. Jane Meredith and Roland Hogue were each worthy of mention. This engagement closes the regular season of this house, which will be put in the hands of the cleaners to be thoroughly renovated for the reopening in September.

The return of Emma Lucy Gates from the Cassell Opera, where she has been singing leading roles for several seasons, was the occasion for a mammoth concert in her honor June 12 at the large Mormon Tabernacle. An immense audience was in attendance, and the greatest enthusiasm prevailed. Old-timers pronounce her voice a combination of Jenny Lind and Adeline Patti, with her sweetness and charm of manner excelling both. Miss Gates has renewed her contract with the Cassell Opera for two years more.

At the concert in the Tabernacle, Professor Jno. J. McClellan, official organist, was popular in organ selections. Arthur Freber, one of Utah's coming violinists, played obligato to Miss Gates's voice. George D. Pyper, manager of the Salt Lake Theater, and himself a popular tenor, sang the Trovatore Prison scene with Miss Gates, to a storm of applause.

Arrangements are now being perfected to take Professor Maud May Babcock and her group of excellent players—all of whom are her pupils at the University of Utah, on a tour through California, starting about Aug. 1. The co. will carry orchestra and ballet, with equipment to present "Midsummer Night's Dream," "As You Like It," and "Twelfth Night." Berkley, Stanford, and all the larger cities will be visited. C. E. JOHNSON.

ROCHESTER

New Theater, to Be Largest and Finest in City, Will Open Sept. 1—Policy Undecided

"Officer 666," which the Manhattan Players presented week of June 15 at the Lyceum, is the liveliest farce yet attempted by the co. In this highly interesting and suave gentleman, Mr. Hardy in the title-role, offers one of the best portraits he has yet submitted. He is ably seconded by Mr. Emory. Miss Waldron as the "grape fruit" is again seen to distinct advantage. Miss Davis, a newcomer, capitally interpreted the small part of Sadie.

Patrons of the Family enjoyed week of June 17 one of the best vaudeville bills shown at the house in many months. Sherwood, Hallett and Prillman, harmony singing trio; the Great Rode, heavy-weight juggler, and his comedy assistants, and Dickens and Floyd, in a singing sketch of life in the slums, provided the chief entertainment.

As a special feature for the conclave visitors, the Gordon showed June 17, 18 views of the Knight Templar parade held Tuesday, and also the doings at Genesee Valley Park.

The new theater now being erected on corner of East Avenue and Chestnut Street, by the East Avenue Amusement Corporation, will open Sept. 1. The new house is to seat 2,080 persons. When completed it is expected to be the largest and finest amusement house in the city. The class of amusement to be offered has not yet been definitely settled. A fully equipped stage is to be built in the new theater capable of presenting the heaviest vaudeville or dramatic show. ROBERT HOGAN.

ATLANTIC CITY

Speed an Asset of Emerson's New Play, "Step Lively"

John Emerson, announcing himself as author, actor, and producer of the play, "Step Lively," played a week's engagement at the Apollo Theater beginning Monday, June 15. Nan Campbell and Mark Smith assisted with a moderate amount of credit to themselves. The chief result of the engagement was the apparent inability of Mr. Emerson to unite the three varying functions that he desired to perform with success. There were three acts, the first and third being of little moment, and the second a farce of considerable constant action.

In it all the members of the cast chased each other about with considerable speed, that being the item largely advertised as an asset of the play. The complications were due to the presence at one time, of a young man, his fiancée, her aunt, an uncle attending the Methodist convention, his son with a desire to see the town, two chorus girls in negligee, a Mexican mine owner, and several persons attending a masquerade ball. The engagement was the first for the co. and play.

"Wanted $22,000" was produced by Cohan and Harris for the first time at the Apollo, Monday, June 22. Russ Whytal, George Nash, Ernest Glendenning, Isabelle Garrison, Ethel May Davis, and others were in the cast.

A revival of "The Time, the Place and the Girl" inaugurated the Summer season at the Nixon Theater on Monday, June 22. Charles Gottler is the producer.

Belasco has announced that the opening performances of "The Vanishing Bride," with Janet Beecher, will be given in this city at the Apollo.

ARTHUR G. WALKER.

INDIANAPOLIS

Indianapolis Little Theater to Produce Plays by Indiana Authors

The Little Theater has announced that during the coming season it will produce plays by Indiana authors. The announcement made a little over a week ago has already brought in a number of manuscripts. It is the intention of the Play Reading Committee to spend the Summer seeking for original plays. Should the manuscripts submitted justify it, the entire efforts of the Little Theater will be devoted to the development and appreciation of Indiana talent.

Preference will be shown for stories of Hoosier life, but no restrictions will be placed upon the type of play or the number of acts or characters. Should the productions prove worthy, efforts will be made to interest New York producers. Maxwell Parry, chairman of the Play Reading Committee, states that the movement is an attempt to create a community playhouse where the art of the dramatic expression can be permitted to grow.

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SAN FRANCISCO

Richard Bennett in "Damaged Goods," at the Columbia drew crowded houses. Rev. Dr. Aked spoke his approval of the play. All-Star Players in "The Importance of Being Earnest."

The Alcazar offered week ending June 22 "Stop Thief," with Bessie Barriscale and Thurston Hall as the stars.

The Cort had Guy Post in "Omar, the Tentmaker," beginning June 14 to a big house, and the play was much enjoyed.

The Gaiety presented on June 15 a new bill, "A Knight for a Day." Daphne Pollard, Alf Goulding, Le Valera, Melvin Stokes, Irene Audre, Bessie Franklin, and Fred Dunsley are in the cast.

Mr. Kalliyama was the favorite on the Orpheum bill last week.

At the Empress the Bevins co., Cookland, McBride and Milo are the features.

Pantages had Ethel Davis, Namba Japs, Martha Russell, and others.

"The Arrow Maker" will be given at Carmel by the Sea July 25, Mary Austin having returned here to stage the play.

The Footlight Club presented "The Amateur Mormon" at Sorosis Hall June 15. Jack Raymes, of the Gaiety, drilled the chorus. Flora Norris, of the old Tivoli, taught the ballroom dances, and H. Taylor Curtis was stage-manager.

David Warfield, with his wife and the latter's sister, Miss Stella Brandt, arrived from the East June 15, and will spend about ten weeks at the Fairmont and roundabout San Francisco.

A. T. BARNETT.

JERSEY CITY

All the popular plays are being done in picture form at the airdomes and picture houses here to large business.

James J. Corbett was the headliner at the Log Cabin and Jersey Airdome to fine patronage. The Vegetable Garden, with Victor Kahn and eleven people, and Francesca Redding and co. were also on the bill.

"Stop Thief" put the members of the Hudson Theater, Union Hill, stock co. on their mettle June 15-20. It was a clever production and well acted. Lola Lee, William H. Sullivan, J. Arthur Young, Harold West, Francine Larrimore, and the rest of the favorites had good parts.

Excellent vaudeville was given at Palisades Park June 15-20 to large attendances. The [illegible] Theater offered [illegible], Gladys Wilbur, Mathieu Trio, Two [illegible], and [illegible].

It is positively announced that the Broadway Theater, Bayonne, will not go back to stock next season, but will remain in the pictures game.

101 Ranch will do a big business here June 24.

WALTER C. SMITH.

FALL RIVER

The Bijou Stock co. presented June 15-20 "Brother Against Brother," with Corinne Cantwell as Vera, and Henry Abbey as [illegible], both of whom were exceptionally good. Photos of Maxwell Driscoll were given to all of the patrons June 15, and the largest attendance of the season was the result, Mr. Driscoll being very popular. T. Charles Kelley, Ann Singleton, and John A. Daley gave good support. Excellent stage settings. Large attendance prevailed. "In the Heart of the Storm" June 22-27.

Sheedy's Newport Theater will open for the season June 27, with William Mapping, of this city, as manager. Manager L. F. Mason arrived home after a good season June 10. George Hill has also returned home.

Barnum and Bailey drew large crowds June 12.

W. F. GEE.

ALL THE COMFORTS OF HOME

Arrangements have been made to lighten the hard work of rehearsals for the new Dillingham production in which Montgomery and Stone are to appear next season, by ministering to the comfort of the performers. The dressing-rooms of the Globe Theater, where the rehearsals are being held, will be used as rest rooms, with a matron in charge. Shower baths have been installed in the basement. The top floor has been fully fitted out for rehearsals of the ballet, which is to be one of the features. The rose room will be used as a restaurant, where meals will be served each day to the players and others engaged in the rehearsals.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Western Stock Companies Enjoy Success, While Those in East Are Fast Closing

In spite of the distressing fact that stock companies are fast closing in Eastern cities where in previous seasons their offerings were liberally patronized, some measure of solace can be derived from viewing the splendid success which is attending stock organizations throughout the West. For instance, there is Denver with three high-class companies and all of them playing to good business. There is St. Louis, where the mercury in the Summer time is continually flirting with the hundred mark, with two companies. There is San Francisco, which is supporting many stock companies, and most of them composed of high salaried players. There are San Diego, Los Angeles, Dallas and others. In fact, we could go on at length.

What can the reasons be for this success, so strangely lacking in the East and so conspicuously present in the West? The heat cannot be blamed when one takes into consideration St. Louis and Dallas. Nor can the motion pictures be said to be the cause, for they are as prevalent in the West as in the East.

Is there not the possibility that the secret lies in the more earnest application of artistic ideals on the part of Western stock managers, in their more painstaking methods of production, in their ever constant search for new authors with new messages, in their working out of new ideas to keep out of a rut, and in their engaging of only intelligent and clever players?

NEW PLAY AT MINNEAPOLIS

"Father and Son," by Mrs. B. A. Armstrong, Produced by Blaisng Stock Company

MINNEAPOLIS, June 20.—"Father and Son," by Mrs. H. A. Armstrong, of St. Paul, was produced by the Blaisng Stock company at the Bijou Theater June 9, with Ida Stanhope and Walter Adrian in the leading roles.

The leading character, Margaret Marston, is the daughter of the Earl of Marston and is a young English woman whom Mrs. Armstrong really knew. Years ago Mrs. Armstrong met the young woman, who was struggling to support herself and her young son. They soon became friends, and Margaret Marston told Mrs. Armstrong that she was the daughter of an English earl and and that she had run away from home with a young American whom she married. He brought her to Chicago to live. One day he came home and told her that his wealthy uncle had died and left him a fortune on the condition that he marry his uncle's ward, the daughter of an old sweetheart of his uncle's. The husband proposed that they get a divorce and that he marry the ward, and later he and his wife could enjoy the money living together as before. She instantly rejected the offer and left her husband. It was at this time that Mrs. Armstrong met her in St. Paul. Mrs. Armstrong then went away from St. Paul for some time and when she returned the young Englishwoman had disappeared, leaving no information of her whereabouts.

Mrs. Armstrong hoped that the use of Margaret Marston's name in the play connected with her own as author will attract the attention of the young woman and that she will communicate with Mrs. Armstrong.

CHARLES B. RILEY CO. AT JERSEY CITY

The Charles B. Riley Stock company commenced its Summer season, June 15, at the Hudson Airdome, Jersey City, to a crowded house. The opening attraction was "A Man of Mystery." The patrons gave a fine reception to the members of the company, all of whom are well known, having been seen here at other houses the past two seasons. The roster is composed of Charles B. Riley and William MacMillan, comedians; Augusta West and William Dorbin, leads; Florence Burroughs, ingenue; Polly Holmes and W. Fred Wagner, character roles, and James Marr, heavies. Mr. Wagner will act as stage director.

STOCK FOR COLORADO SPRINGS

COLORADO SPRINGS, COLO., June 22.—The Burns Theater will open June 29 for a season of Summer stock. Malcolm Duncan will be leading man and Elinor Hager leading lady. Donald Gregor will act as stage director. The opening play will be "The Spendthrift."

F. P. WELLS.

RICHMOND STOCK COMPANY CLOSING

RICHMOND, VA., June 22.—The Grayce Scott Stock company will close its long and successful engagement at the Bijou Theater, June 27. "Cousin Kate" is the attraction of the farewell week.

PREMIERE AT WORCESTER

"The Day That Never Comes," by Francis X. Conlan, Produced by Poli Players

WORCESTER, MASS., June 20.—"The Day That Never Comes," a comedy drama by Francis X. Conlan, had its first presentation on any stage, by the Poli Players, at the Grand Theater last Monday night.

John Nash	Frank Wilcox
Lionel Grant	Harold Salter
Dick Swayne	John H. Dilson
James	Henry J. Oehler
Moran	John Fee
Mrs. Nash	Mae Maxwell
Hilda	Helena Rapport
Katie Nash	Caroline Walde
Mignon Grant (nicknamed "Pet")	Mae Desmond

Mr. Conlan, who is playing, at present, an important role in "The Dummy," at the Hudson Theater, New York, has written a humorous and wholesome play, and one which seems destined for a profitable career next season on Broadway.

The play is in four acts, with the scene laid in a country house near New York. Mignon Grant is completely dominated by her crook husband, Lionel, who insists that she entrap John Nash into falling in love with her, that she may secure the "lay" of the Nash household. She sets about her work, but soon is the victim of her own trap, for she has fallen in love with Nash. She refuses to betray to her husband the man she now loves; and exciting complications develop. The play ends with Marion, or "Pet," as she is called, confessing to John her complicity in the attempt to rob his house. Is she forgiven? Of course.

The Poli Players were never seen to better advantage than in this play. Frank Wilcox played the role of John with just the proper spirit, and scored a substantial success. Mae Desmond was seen as "Pet," a role to which she imparted vivacity and sympathy. Harold Salter was suave and dashing as the crook, Lionel Grant. Mae Maxwell was admirable as Mrs. Nash. Caroline Walde, John H. Dilson, Henry J. Oehler, and Helen Rapport added capable support in their respective parts.

REINE DAVIS IN STOCK

Late Prima Donna of "Forward March" Joins Manhattan Players at Rochester

ROCHESTER, N. Y., June 22.—Reine Davis, who very recently appeared as the prima donna in "Forward March," the new William Collier musical comedy, has joined the Manhattan Players at the Lyceum Theater. She made her first appearance last Monday night in "Officer 666," and scored a conspicuous success. She was engaged by John W. Rumsey, of the Rumsey Play Company, New York, of which Mr. MacGregor, director of the Manhattan Players. Miss Davis will be remembered for her excellent work as Yvonne in "Madame Sherry."

HOLDEN PLAYERS AT DETROIT

DETROIT, MICH., June 20.—The Holden Players opened an indefinite engagement at the Lyceum Theater last Monday night, succeeding the Vaughn Glaser company, which, after a successful season, has opened at Columbus, Ohio. The Holden Players have just concluded an engagement at Cleveland. "The Penalty" was the play chosen for the opening week. In the cast of well-known players is Arling Arcine, a former resident of this city, and who plays the leading roles. Mr. Arcine was professor of elocution here some years ago, and occupied a chair at the Detroit College of Law.

WHITBECK TO MANAGE POLI HOUSE

Frank Whitbeck, formerly manager of Keith's Greenpoint and Bushwick Theaters, in Brooklyn, and who last season managed the Pitt Theater in Pittsburgh and the Washington Theater in Detroit, has been engaged by S. Z. Poli to succeed Joseph Griddel as manager of the Poli Theater in Worcester, Mass. Mr. Griddel will travel for his health. While most of Mr. Whitbeck's attention has been directed toward road attractions and stock companies, his long and varied experience will stand him in good stead in almost any branch of the profession.

EMILY SMILEY CO. AT WILDWOOD

PHILADELPHIA, June 20.—Emily Smiley has closed her season at the Orpheum Theater, Germantown, and will open a twelve weeks' engagement June 27 at the Fern Theater, Wildwood, N. J., under the management of Maurice Stanford. This company is exceedingly popular at this resort, having played here for thirteen successive years. Earle T. Western and Virginia Hennings are among those engaged to support Miss Smiley.

STOCK CLOSES AT YOUNGSTOWN

YOUNGSTOWN, O., June 20.—The Park Theater Stock company, headed by Charles Balsar and Irene Oshier, closed June 6 after a short engagement.

MUSICAL CO. AT PORTLAND

Royster and Dudley Opera Co. Opens at Cape Theater—Well-Known Players in Cast

PORTLAND, ME., June 22.—The Royster and Dudley Opera company opened an indefinite engagement at the Cape Theater, Cape Cottage, Monday evening, June 15, with "The Rose Maid" as the attraction. The musical comedy, never before presented in Portland, was given a splendid interpretation, and pleased large audiences throughout the week. Principals who can sing, a chorus which can dance, and also sing, and comedians who proved genuinely funny should go far to make this organization one of the most popular that has ever appeared at the Cape.

Prominent among the well-known players in the company are Marie Horgan, a native of Portland, and who will play humorous character roles; Louise Mink, who is the prima donna; Lilly Mallot and Marcella Albus, who will sing important roles; James Harrod, and "Larry" Farquhar, who will sing the tenor roles; and Alf De Ball, Ben Grinnell, and William Pruette, Jr., to whom are entrusted the comedy parts. James Darling will act as stage director, while Eugene Speyer will be in complete charge of the chorus.

LINCOLN LIKES BARROW-HOWARD CO.

LINCOLN, NEB., June 20.—The Barrow-Howard Players at the Oliver Theater have proven one of the most popular stock organizations that has ever appeared in this city. The *State Journal* in its issue of June 11 comments editorially upon the company as follows: "When the entire amusement world has been thrown into confusion by the development of the picture theater, it is encouraging to find the old-fashioned legitimate drama upheld with so much ability and dignity as is seen in the work of the Barrow-Howard Players at the Oliver Theater in this city this season. One cannot help feeling after witnessing their more than creditable work that it will be a long time before this form of the art is entirely wiped out by the motion picture machine."

LINDSAY MORISON CO. AT LACONIA, N. H.

LACONIA, N. H., June 22.—Lindsay Morison has opened a ten weeks' stock engagement at Laconia, the well-known Summer resort of the White Mountains. The opening bill was "The White Sister," followed by "The Lottery Man," "The Charity Ball," "What Happened to Jones," and "The Wife."

William Wells has been engaged to play the leading roles, supported by Hazel Burgess and the following players: Paul Linton, Edward Nannery, James J. Hayden, Harry Hoy, Kirsteen Forrest, Edna Oliver, Helen Carlton, and Jeanette Connor. All productions are staged under the direction of Leslie King.

ALLENTOWN STOCK CHANGES

ALLENTOWN, PA., June 22.—Several changes have been made, with more in view, in the roster of the Fitzgerald Stock company, at Central Park. Robert Milliken left for New York, and Lon Price, of the Savage forces, succeeded. Florence Withee has replaced Esmer Cornwell. H. George Burnett, who started in the chorus, has been playing roles each week, and is making himself popular with the patrons of the Park Theater. "The Arrival of Kitty" was followed by "Sweetest Girl in Paris," and will be followed, week of June 15, by "The Girl I Love."

FORD L. SHOTWELL.

JOHN MEEHAN AT PORTLAND

PORTLAND, ME., June 22.—John Meehan, for several seasons leading man of John Craig's Castle Square Stock company, has been secured to play the leading roles at the Jefferson Theater for the Summer months. Mr. Meehan makes his first appearance with the company to-night.

Two other new members of the organization will also make their first appearance to-night. Bernard Steele, lately associated with the Lester Lonergan company at New Bedford, Mass., has been engaged as stage director and for character roles, and Maude Blair, who will be seen in general business.

ALFRED SWENSON AT WORCESTER

WORCESTER, MASS., June 20.—Alfred Swenson, leading man last season at the Greenpoint Theater, Brooklyn, has replaced Frank Wilcox as leading man of the Poli Stock company in this city. Mr. Swenson began his engagement last week in "Broadway Jones."

BETH FRANKLYN FOR BOSTON

Beth Franklyn has closed her season as leading woman for Chauncey Olcott in "Shameen Dhu," and has begun preparations for her Boston stock season. Miss Franklyn has a new piece in which she will be seen next season in New York.

White, N. Y.

FRANCES WILLIAMS.

Frances Williams, who scored a conspicuous success last season at the Greenpoint Theater, Brooklyn, and who is now a member of the Poli Stock company at New Haven, has long demonstrated that she is one of the best second women in the profession. She has been identified with prominent stock organizations in Washington, Newark, Cincinnati, Omaha, and Los Angeles, and during these associations has played more than four hundred and forty roles, all important and all different.

Miss Williams inherits her dramatic talent from her father, "Billy" Williams, who was considered one of the best comedians on the American stage. Although a young woman, Miss Williams has appeared in the support of such well-known players as Annie Russell, Blanche Walsh, Guy Bates Post, Edwin Arden, Arthur Byron, and others. She is an exceedingly versatile actress, as is evidenced by the musical and dramatic hits she scored in the leading roles of "A Yankee Consul" and "A Stubborn Cinderella."

FLORA DE VOSS CO. CLOSES SEASON

BAYFIELD, WIS., June 20.—J. B. Rotnour, and his popular Flora DeVoss company, closed their season here on June 7. The season proved the most profitable that Mr. Rotnour has ever experienced. At present the companies are rehearsing at Mr. Rotnour's Summer home on Twin Lakes, Wis., and will reopen shortly. The first company will begin operations on July 11, while Miss DeVoss will open August 1. Both companies are booked solid.

STOCK NOTES

Herbert Betts, leading man and manager of Sue Higgins Stock company, closed a long and prosperous season at Utica on June 6.

Gladys Smith, niece of Margaret Anglin, joined the Percy Haswell Stock company at Toronto last week, opening in "The Seven Sisters."

Robert Wayne has succeeded Edwin H. Curtis as the stage director of the Poli Stock company at Washington.

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Effingham Pinto, who scored a conspicuous success in the recent Lambs' Gambol, has joined the Adele Blood Stock company at Toronto.

Mr. George Alison and Mrs. Alison have gone home for a rest during the Summer, and will be at Brookline, Mass., until Mr. Alison takes another engagement.

Raymond G. Greenland, Walt Spencer, and Bertha Morris are among the several new members recently added to the Empress Players at San Diego, Cal.

Joseph Creoghan, late of the Academy of Music Stock company, has been engaged to play juvenile roles with the Poli Stock company at Hartford.

S. K. Fried and Edwin Vail, having closed a successful Spring stock season with Mary Servoss company, have joined Horne Stock company at Meyers Lake, Canton, Ohio, for the Summer.

Hugo B. Koch is not with the Van-Dyke-Eaton Stock company, but is the general stage director of Gaskill and MacVitty, Inc., of Chicago, and is under a fifty-two weeks' contract with this firm.

Homer Barton, for the past few seasons the leading man of the Empire Theater Stock company at Providence, has replaced Charles Dingle with the Walter Baldwin company at Duluth.

Arthur T. Howard, who was specially engaged to play character roles with the Brown Stock company at Elizabeth, N. J., has been engaged to play one of the leading roles in the forthcoming production of "Mutt and Jeff in Mexico."

Charles Mackay and Lilian Kemble are in the seventh week of their fourth season at the Orpheum, Montreal. Judging by the large business that is being done, the leading people, and the rest of the Orpheum players, most of whom are old friends, have lost none of their popularity.

Honore Cassette, who played all last season in "The Poor Little Rich Girl" company, has been a member of the Manhattan Players company at the Lyceum, Rochester, since April 27. He received very favorable notices last week for his work as a Mexican half-breed in the new play, "Good-Bye, Mexico."

Florence Vincent, ingenue with the Colonial Players, Norfolk, joins Wilmer and Vincent's Utica Stock, June 29, when the Norfolk company closes.

GOSSIP

George C. Roberson and wife (Claudia White) are spending the Summer at Minsola Bay, Fox Lake, Ill. They expect to rest until the middle of August.

Park Commissioner Ward is planning to have John Philip Sousa lead the band concerts on the Mall in Central Park, July 4 and 5.

Elisabeth Valentine, who replaced Julia Marlowe on tour with E. H. Sothern, has recently purchased a large bungalow at Fayetone, N. Y., where she will spend the Summer.

Kathryn Tyndal sailed on the *Mauretania* for London last week and will join Lewis Waller in his next London production. Miss Tyndal recently closed with David Belasco's productions, and was at Union Hill in stock when her London offer was received.

Reginald Barlow has been engaged for the new John Fisher production, "The Eleventh Hour," which will receive an early New York opening. Mr. Barlow was last season in "Prunella," and recently returned from Indianapolis, where as leading man in stock he won many friends.

To celebrate the occasion of obtaining a five-year franchise on the Progressive wheel, Miss Jeanette Dupré celebrated the occasion by giving a shore dinner at Tappen's, Sheepshead Bay, Saturday night, to a party of friends, after which an automobile ride back to the city finished the evening of well wishes and good cheer.

Mrs. Fiske and her cousin, Miss Emily Stevens, are making a leisurely journey along the New England Coast, which is to extend to Cape Bretton in Nova Scotia, where they will spend the greater part of their holiday. Mrs. Fiske will return to New York about the middle of August to begin rehearsals of the new comedy by John Luther Long, which is to be her Autumn production.

Miss Virginia Evans, former star in "Hanky Panky" and the "Pleasure Seekers," prima donna of the "Hanky Panky" company, which will shortly go on tour, won the Dolly trophy, valued at $250, in the contest at the Jardin de Danse, recently, after a series of elimination dances in which some of the best in the State competed. The judges were Carlos Sebastian, Saling Baruch, "Diamond Jim" Brady, and Dorothy Bentley.

Miss Vera Meyers, aged fourteen, daughter of Jake Meyers, head billposter for Klaw and Erlanger, graduated from the Academy of the Visitation, Ridge Boulevard and Ninetieth Street, Bay Ridge, Brooklyn, on Tuesday, where she received a gold medal, the first prize, for class standing and first prizes and crown for excellence in French, history, and geography. At the closing exercises Miss Meyers rendered a solo, "The Day is Done," in a remarkable lyric soprano voice. In honor of the occasion, Mrs. Meyers tendered a luncheon and box party. The luncheon took place at the Hotel Astor on Wednesday, after which the party adjourned to the Cohan Theater and witnessed a performance of "Potash and Perlmutter."

O, MARIE! HOW COULD YOU?

Miss Lloyd Expresses Her Mind About American Managers and Others

When the fair Marie Lloyd, after her adventurous experience with Custom House officers and other objectionable persons in these United States, arrived at Plymouth recently, on her return to England, she expressed her mind freely in an interview in regard to her American tour.

"I am going to write a book about it and call it 'The Vicissitudes of Marie.' I am returning to England," she said, "to fulfill contracts. I cannot afford to fall out with my English proprietors, who are always very nice to me. They are quite unlike the proprietors in America. I do not like them or their methods. I have lost £3,000 on my trip, though I worked like a Trojan day and night. They said 'Hands up,' and took it out of my pocket. I have been over there eight months, and they were capable of taking the three thousand in a night. If America were ruled by people in the show business, it would be a much happier place for the artist. They have got a lot to learn from the English. They call themselves our cousins, then I say, God save us from our relations. They hate the English. You cannot see a Union Jack there. I wanted one for my Christmas pudding, but money could not buy one." Miss Lloyd added that she would be returning to America next year under different management and methods.

GELETT BURGESS WEDS

Well-Known Writer Marries Estelle Loomis, Actress, Formerly in Support of Mansfield

Gelett Burgess, the writer, and Miss Estelle Loomis, former actress, were married on June 18 in the Church of the Messiah by the Rev. John Haynes Holmes. Miss Loomis was prominent in the support of the late Richard Mansfield, and was rehearsing with him for a leading role in a new play when he was stricken with his fatal illness. She also played prominent parts in support of E. H. Sothern and Viola Allen. With Mr. Sothern she played the role of Yolande in "The Proud Prince." Since Mr. Mansfield's death she has been engaged in literary work, writing principally for the magazines. She is a daughter of Francis E. Loomis, of Scranton, Pa.

Mr. and Mrs. Burgess have sailed for Europe, where they expect to remain a year.

GILBERT AND SULLIVAN OPERA CO.

The season of the Gilbert and Sullivan Opera company, management of William A. Brady, is to begin late in August, with a straight jump across the country to San Francisco, this engagement to be followed by a tour of the Pacific Coast. For next season De Wolf Hopper, who heads the organization, will add "The Yeoman of the Guard" to his list of Gilbert and Sullivan operas. This will give him a repertoire of five pieces, embracing, in addition to the one already mentioned, "The Mikado," "Iolanthe," "Pirates of Penzance," and "H. M. S. Pinafore," for each of which a complete scenic production will be carried.

HAMMERSTEIN ESTATE TO FAMILY

The will of William Hammerstein, son of Oscar Hammerstein, and late manager of the Victoria Theater, who died on June 10, was filed June 18 in the Surrogate's Court. The will divides the property into equal shares among his wife, Anna E. Nimmo Hammerstein, and his two sons, Oscar 2d, and Ronald Hammerstein. No estimate of his estate was given, but it is said to be at least $100,000.

REVIVING "BELLE OF NEW YORK"

Mr. Seymour Hicks and Miss Ellaline Terriss finished their season with "Broadway Jones" at the Lyceum, London, on Saturday, June 20. On Thursday, June 25, Messrs. Walter and Frederick Melville, in conjunction with Mr. J. Bannister Howard, will revive "The Belle of New York" at the Lyceum. "Broadway Jones" had sustained 150 performances on Friday, June 12.

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LONDON VARIETY NEWS

Jack Norworth's Hit—Helena Frederick to Tour South Africa and Australia

LONDON, ENG. (*Special*).—Jack Norworth, who opened at the Hippodrome on June 1, is making them sit up and take notice; he is a hit.

Nora Bayes came into town very quietly and went on as an extra turn at the Victoria Palace on June 1. She is in "The Merry-Go-Round" at the Empire, opening June 10.

Georgie Bryton is very busy these days, doing a single in the Provinces.

The proposed split week to be inflicted upon vaudeville artists on this side of the big pond, by some kindly disposed manager, is arousing a storm of indignation, and I understand the V. A. F. have interested themselves in the matter.

Helena Frederick has been signed by Rufe Naylor's World Agency for a tour of South Africa and Australia. Miss Frederick is booked to sail July 11, to be gone twenty weeks.

Eugene Stratton, at the Palladium this week, is repeating his former success at this house.

HOWARD.

PALACE WILL REMAIN OPEN

B. F. Keith's Palace Theater will remain open all Summer. The new policy of the Palace calls for two vaudeville performances daily every day in the year. The largest ice plant ever installed in a theater is now cooling the huge auditorium of the Palace, and electrical thermostats keep the temperature automatically regulated twenty degrees below that of Broadway on the hottest days and nights.

DOING "SINGLE" IN ENGLAND

Charles Clear, who went to London with Amelia Stone and Armand Kalisz, in February, as a member of the cast of "Mon Desir," will return to America late this month.

Mr. Clear, following the closing of "Mon Desir," played several weeks in the halls, doing a single turn at the piano.

HILDA GLYDER IN BRITISH REVUE

Hilda Glyder, who last season was one of the stars of the Marcus Loew circuit, has been playing a leading role in "Le Petit Cabaret," a Parisian farce with music, now touring the English halls.

Miss Glyder will shortly return to America.

MARLOWE PLAY BRINGS $2,100

The first edition of the play, "Ye Raigne of King Edward ye Third," supposed to have been written by Christopher Marlowe with the assistance of Shakespeare, only five copies of which are known, was sold at Sotheby's, London, June 19, to Quaritch's for $2,100.

SUED FOR DIVORCE

Action for divorce was begun last week in the Supreme Court, Broooklyn, by Mrs. Emilie Myra Fitzgibbon against Charles Hubert Fitzgibbon, vaudeville actor. Wilma Parks, of Oakland, Cal., is named by Mrs. Fitzgibbon as corespondent.

CURRENT BILLS

New Brighton—Douglas Fairbanks and company in "A Regular Business Man," Pat Rooney and Marion Bent, Roberts-Menees-Corwin-Hill-Tearle and James Greenberg, Harry Tate's "Motoring," Charley Case, Carl Henry and Nellie Francis, Captain Trent's Seals, Mabel Williams and Elsie Wales, Carlos Brothers.

Palace—Joan Sawyer, assisted by Lewis Sloden and Benne Dixon, George MacFarlane, Ruth Roye (second week), Adelaide and Hughes, Leo Edwards, Joseph Hart's "A Telephone Tangle," with Dorothy Regel, Ben Welch, Arnaut Brothers, Rex's Comedy Circus, Williams and Wolfus, Hearst-Selig Weekly.

Victoria—Rosalka and Yansci Dolly, with Carlos Sebastian, Sophie Tucker, "Consul" and "Betty," Billy Bouncer, Arnaut Brothers, "Temptation of Adam and Eve," Collins and Hart, Howard's Ponies, Charles Ahearn's Troupe, Balaban, Two Tom Boys, "The Act Beautiful," Cadets de Gascogne, Lockett and Waldron, Al. Wohlman and Maurice Abrahams, Roberts and Lester, Frank Carmen, Those Swiss Girls, Mirror of Nature.

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COMING HEADLINERS

Week of June 29.—Palace, Montgomery and Moore; Victoria, Bert French and Alice Eis, Carmelita De Ferrer, Joe Jackson, Nellie V. Nichols, Grace De Mar, "Ma Cherie"; Henderson's, Charles Howard and company; New Brighton, "The Beauties," George MacFarlane, Nana, Stepp, Goodrich and King; Brighton Beach Music Hall, Belle Baker, Bertha Creighton and company, "Rube" Dickinson; Rockaway, Ruth Roye, "Aurora of Light."

Week of July 6.—Victoria, Harry Houdini, Fannie Brice, French and Eis, Carmelita De Ferrer, Joe Jackson, Nonette; Brighton Beach Music Hall, Belle Story, Chick Sale, Marie Bishop; New Brighton, Marvelous Millers; Henderson's, Montgomery and Moore; Rockaway, Billy McDermott, Ryan and Lee.

SKETCH RENAMED "LADY GOSSIP"

Mrs. Gene Hughes has switched the title of her sketch by Edgar Allan Woolf from "Lady Scandal" to "Lady Gossip."

The original intention was to call the playlet "Scandal," but in deference to Porter J. White, who produced a sketch of different story but similar name a year ago, the title was changed to "Lady Scandal." Now the name becomes "Lady Gossip."

McINTOSH IN LONDON JULY 13

Hugh D. McIntosh, the Australian vaudeville magnate now in New York, will arrive in London on July 13, on his round-the-world quest of vaudeville material.

In all, Mr. McIntosh requires two hundred acts.

"EYE-LASH GIRL" FOR VICTORIA

"The Girl With the Most Beautiful Eye-Lashes in the World" is the latest feature announced for the Victoria. She comes to "the corner" on Monday.

BLANCHE RING GOES ABROAD

Blanche Ring, accompanied by her sister, Frances Ring, sailed on the *Olympic* on Saturday for a brief vacation abroad. Miss Ring's tour in vaudeville begins in September.

"RUNAWAY FOUR" ENGAGED

Clarence A. Gierding has engaged the "Runaway Four," a male quartette, to support him in his new musical sketch, "Accommodation," which was written for him by Delbert E. Davenport.

Adele Blakely will be featured in this act.

GEORGE BEBAN IS A FATHER

A son was born to Mr. and Mrs. George Beban at Stern's Sanitarium, West End Avenue and Seventy-seventh Street, last Wednesday morning.

BONITA ARRIVES FROM LONDON

Bonita, who has been appearing in England for several seasons with Lew Hearn, arrived on the *Lusitania* last Friday.

LOUIS MANN SAILS

Louis Mann sailed on Tuesday of last week on the *Kronprinzessin Cecilie*, after a long vaudeville season.

WHITING AND BURT IN FOLLIES

Whiting and Burt, well known in vaudeville, last week joined the cast of the Ziegfeld Follies.

HARRY WEBER ON WESTERN TRIP

Harry Weber, the booking agent, made a Western business trip last week.

THE BOYLANS AT SHANLEY'S

Rose and Arthur Boylan opened at Shanley's on Monday. The Boylans appeared in Chicago recently with unusual success.

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EDMONTON

New Theater Likely for Edmonton—Winnipeg Manager Negotiates for Sherman Interests

Empire Theater: Headline honors were accorded Liane Carrera, who, assisted by Tyler Brooke and a lively chorus, scored the first half of the week of June 8. The added attraction was Corradini's Menagerie. Others: John and Mae Burke in "A Ragtime Soldier," Prince Lai Mon Kim, Chinese tenor; Schenck Brothers, equilibrists; Britt Wood, juvenile comedian, and Claude Ranf, wire artist.

"The Shepherd of the Hills," featuring Gertrude Ritchie, June 11-13. This was the last road production of the season.

Pantages Theater: Charlie Reilly and co. scored big in "The Irish Emigrant" the week of June 8. The act is clean, and the singing of Irish melodies has a prominent part. Fred Woodward and co. in "Wise Old Hank," featuring the star as the mule, also won many friends.

Lyceum Theater: "Facing the Music," at one time used by James J. Corbett as a starring vehicle, provided fun the week of June 8. Edward Hearn and E. C. Edwards were cast as the two Smiths, the Mesdames Smith being Irene Lorton and Florence Darling. The Lyceum Players gave good support; good business.

"A Masque of Empire," with a large orchestra and a chorus of fifty under Vernon Barford, attracted large audiences to the Empire Theater June 4-6. Mrs. J. D. Hyndman, who directed the production, was seen to advantage as Britannia. She made the most of Kipling's patriotic prayer, "Recessional." The principal parts were taken by society people.

Rumors are again current that C. P. Walker, of Winnipeg, is negotiating for the Sherman interests in Edmonton, and that he will erect a modern playhouse here with seating capacity for 2,500. It is understood he has options on three prominent sites, one of which will be used in the event the deal falls through. If successful, he will erect a house on the foundation adjoining the Empire Theater. Mr. Walker was in Edmonton recently, but would not deny or confirm a similar rumor.

Much interest was centered in the presentation of the feature film, "Sixty Years a Queen," presented here for the first time on King George's birthday anniversary, June 3, when it became known that Percy Belcher, of this city, had posed as King Edward for the picture. Lieutenant-Governor Bulyea, representative of the king, officers of the militia, and the daughters of the empire attended the performance.

CALGARY

Resume of Season in Calgary—Prospects Bright for Next Season

With the Orpheum performance of June 13 the Sherman Grand closed its door for the season to reopen in two weeks under the name of the Grand. The financial results of the past season, while not so good as might be wished, compare favorably with what has been done throughout Canada and the United States. With business outlook brightening as it is at present, the prospects for next season look good.

The number of first-class attractions to visit us this season has not been so large as last, and the business done emphasizes the fact that it will not pay to send us any but productions and cos. of a high standard.

The outstanding features of the season have been the visits of the Quinlan English Grand Opera co., Martin Harvey, and Laurence Irving, the Stratford Upon Avon Players, Margaret Anglin, and Margaret Illington. Other good attractions were "Ready Money," "Little Women," "The Pink Lady," "Officer 666," "The Quaker Girl," and Robert Mantell.

The Orpheum and Pantages vaudeville circuits have had some excellent bills. Business done by the latter has increased greatly since they moved into the Lyric, renamed Pantages. Several new motion picture houses have been built during the season, the most elaborate of which are the Regent, Allen, Princess, and Isis.

The bill at Pantages June 8-13 has not been surpassed by any vaudeville bill seen in Calgary this season. There was not a weak spot in it. The Imperial Opera co., presenting scenes from "Carmen," "Rigoletto," "Il Trovatore," and "Cavalleria Rusticana," was the headline act. The co. consists of fifteen capable singers and actors, and their offering is well staged and dressed. They attracted many people to the theater who do not, as a rule, patronize vaudeville. Maidie De Long, eccentric character comedienne, was very clever, and Harry Godfrey and Veta Henderson in a singing and talking act. Amedio, accordion player, and Jack and Jessie Gibson, unicyclists, maintained the high standard of the bill. George Forbes.

MONTREAL

"Le Roman de Suzon," an opera, with book by L. Rad, and music by H. Miro, both local men, was successfully produced at the Princess June 15-20. It was a praiseworthy effort; the music is pretty, the book clever in spots, but a trifle thin. The leading roles were in the hands of Therese Dorgeval, Andre Roy, and Gaston Rudolfe. Professor J. Shea's Symphony Orchestra furnished the music, which was excellent.

June 15-20 the Orpheum Players produced "The Talker." It proved a decidedly clever comedy. The co. showed to good advantage. Lillian Kemble as the wife with advanced ideas was excellent, and Charles Mackay gave a manly and straightforward performance of Henry Lennox. Luella Smith did capable work as the erring Ruth, and Sam Reid gave a capital sketch of the bibulous Mr. Wells. Sumner Gard as Whinston and Brandon Evans as Hollister, both did well, as did also Loretta Wells. A couple of neat character sketches were contributed by Elsie Hitz as a precocious child, and Helen Robinson as Elizabeth. June 22-27 "The Darling of the Gods," an especially big production.

Roma Reade Stock at the Grand presented "Paid in Full." Last week at the end of the week Charles Klein obtained an injunction to prevent the performance of "The Third Degree."

"Raffles" was the bill at the Imperial.

Sohmer Park and Dominion Park are both doing good business. W. A. Tremayne.

OTTAWA

The Dominion Stock co. presented "Mary Jane's Pa" June 15-20, pleased great audiences.

Britannia Auditorium Stock co. presented "Slaves of the Mill" June 15-20 to fair business.

The Roma Reade Stock co., which was presenting "The Lion and the Mouse" at Dey's Arena at popular prices closed engagement June 11, on account of poor business.

"Sixty Years a Queen" was the film feature at the Russell June 15-20 to good business, while "Quo Vadis" was the feature at the Francais June 15-17.

The Family's great orchestra is keeping the house at capacity all the time. J. H. Du Be.

SAN DIEGO

Theatrical Activities Continue—Work Progressing on Exposition

The photodrama, "Protea," was the attraction at the Spreckels for the week of June 8. Nat C. Goodwin in "Never Say Die" was seen June 18-20.

For the week of June 8 the Empress Players offered "What Happened to Mary." Miss Carew and William Chapman were well received. Gladys Day and Stella Watts, both San Diego girls, are making themselves quite popular by their clever work in all productions.

The Exposition Stock co., at the Gaiety Theater, gave a fine performance of "The Traveling Salesman" for the week of June 8. Clarence Bennett in the character of Julius was especially well liked. Mr. Dill as the traveling salesman, and Miss Marshall as Beth, did their usual good work. The cast was well selected, and the play proved one of the best of the season's offerings. Business at both houses has been unusually good.

Lottie Mayer's "Diving Girls" headed a fair bill at the Savoy for the week of June 8.

Chiaffarelli and his concert band is the attraction at Coronado for the Summer season, opening June 21. Director Getz, of the beach, has promised a lot of new attractions for this well-known resort.

The Greek play, "Admetus," written by Irving E. Outcalt, was produced for the first time by the students of the State Normal School. The play was well staged, well played, and the author has written a piece that is bound to live. Helen Fraser as Admetus acted like a seasoned professional, and won her audience completely.

The Exposition Co. have closed the gates of the fair grounds to the general public, and work will continue away from the gaze of tourists. Beautiful garden and flower beds are being laid out, and when the gates are opened Dec. 31 at midnight, it is promised that the most picturesque display ever produced in America, will be seen by the thousands who will visit California in 1915. Marie de Beau Chapman.

DENVER

Three Stock Companies Keep Denver Theatricals Active

The event of the past week was the opening of the Lakeside Theater by the Gleason Players in "Hawthorne of the U. S. A." Irene Fenwick's charm of manner made friends at once. Eugene O'Brien is well known from his former work at the Gardens and in "The Case of Becky."

The Gardens' second offering was "Mrs. Dot," in which Denver welcomed an old favorite, Bruce McRae. For the first three days of the week McRae was rivalling himself in the film drama, "The Ring and the Man," shown at the Princess. Charles Dow Clark was heartily welcomed to the Gardens for his second Summer.

The Denham had "The Squaw Man" June 15-21, with Vera Finlay as Lady Diana, and Carl Anthony in the role of Wynnegate. The production was elaborate, and the acting uniformly excellent. John McCabe, a newcomer to the co., took the part of Big Bill. "The Man of the Hour" to follow.

"College Days," the Tabor bill June 15-21, pleased with its quick moving, humorous incidents, and a "runway."

The Broadway's last offering of the season is "Peg o' My Heart," with Florence Martin, week of June 22.

The old Pantages Theater, for a short time known as the Garden, opened June 20 as the New Plaza Theater with the film, "Home, Sweet Home," and Ruth Stonehouse in person in a repertoire of dances. Frederick D. Anderson.

SPOKANE

An excellent interpretation of Gounod's "Faust" was played to small business by the New York Grand Opera co. at the Auditorium June 6.

Joseph Muller will be retained as manager of the Orpheum Theater, and all the present house staff, stage hands, and general employes will continue undisturbed when Marcus Loew takes over the Sullivan and Considine houses, including the local Orpheum, Aug. 1. This announcement was made by Carl Levi, of New York, personal representative of Mr. Loew, who was in Spokane on the way to the Coast, making a general trip over the new circuit. The local theater will retain its present name, but this will be gradually supplanted, or at least overshadowed by that of Loew, it being the aim of the theatrical magnate to have all his theaters eventually known as "Loew's."

"Theatrically, Spokane is the best city I have struck in a long time," said Harry Davidson, advance man of "The Passing Show of 1913," who was in Spokane recently. Mr. Davidson spent two or three days with Manager Charles York, of the Auditorium Theater, and looked over the local situation carefully and thoroughly. "I had booked the show for the Auditorium for two nights only, Sunday and Monday, June 21, 22," continued Mr. Davidson, "but after looking over conditions I have been so favorably impressed that I have added two more performances, and the show will be presented Tuesday evening, with a Tuesday matinee. The time in some of the other cities will be cut down a day, as things look so much better in Spokane." W. S. McCrea.

SEATTLE

At the Moore "The Passing Show of 1913" June 8-13 opened to a large house, and continued to play to good business. It was an elaborate production, and in the cast was a fine array of beauty and talent. The hits were numerous, and much enthusiasm was displayed.

"All-of-a-Sudden Peggy" June 8-14 was presented by a capable co. before fair business. Auda Due in the title-part was seen to advantage. Dwight A. Meade as leading man made the most of the part. In the cast were Marie Von Tassel, Nina Guilbert, James Guy Usher, and other talent.

At the Orpheum "Wronged from the Start" and vaudeville. Empress: The Five Violin Beauties and vaudeville. At the Pantages the "Luck of a Totem" and vaudeville. Benjamin F. Messervey.

BUFFALO

At the Star Theater June 14-19 the Bonstelle co. appeared in a double bill, "The Blindness of Virtue" and "The Finger of Fate." Both plays were done in capital fashion, and were greeted by packed houses at every performance. "The Morals of Marcus" this week.

On the bill at Shea's June 14-19 was the Great Leon, magician, as headliner, with George White and Isabel Jason in dances, Swor and Mack in comedy features, and others. Large houses.

At the Academy June 14-19 the feature film, "Pierre of the Plains," and in addition "The Vision of Art." Large houses.

At the Olympic June 14-19 the English Ballet of Six Dancing Girls was the principal feature. S. R. O.

The Teck, Gayety, Garden, Majestic, and Lyric closed. J. W. Barker.

ALBANY

The Comstock Stock co. for their sixth week (June 15-20) at Harmanus Bleecker Hall provided a most finished presentation of "A Fool There Was," proving by far the strongest offering produced by this very capable co. of stock players. Florence Auer, an Albany actress, who has successfully played the role of the "Vampire," with the original road co., was engaged this week to play the part. She at all times gave a forceful and convincing interpretation of the difficult role, winning the hearty plaudits of packed houses. Ben Johnson as the husband and little Miss Minter as the child contributed largely to the success of the production. This week, "Broadway Jones."

A bill of entertaining acts was offered week of June 15-20 at Proctor's Grand. Prominent on the list were Julie Edwards and co., Percy Maxwell, Reno, Jordan and Rose, Grace Twins, Hans Roberts and co., Dancing Macks, Fiddler and Sheldon, and the Adelphi Trio. Crowded houses ruled.

The Empire Theater has discontinued motion pictures, and will remain closed until the reopening of the regular burlesque season the middle of August.

A pleasing programme of vaudeville and pictures served to attract crowds at the Majestic.

The Colonial, Proctor's Leland, and the Clinton Square are doing nicely with the latest films.

Frank H. Abbott, former manager of the Bowery Theater, New York, will be the new resident manager of the Empire. He succeeds James H. Rhodes, who has been transferred to the Gayety Theater, Kansas City, Mo. George W. Herrick.

RICHMOND

The Grayce Scott Stock co. was seen in "The Lottery of Love" June 15-20 to big business. Farewell week June 22-27 "Cousin Kate."

Lyric, week of June 15-20, "[illegible] of New York" and "Clementine," [illegible] to light business.

Colonial, week of June 15-20, vaudeville and moving pictures to good houses. W. G. Ross.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

CLARKE, Harry Corson, and Margaret Dale Owen: London, England, May 4-July 15.
COBURN Players: Warrensburg, Mo., 24, 25, Lawrence, Kan., 26, 27, Kirksville, Mo., 29, 30, Macomb, Ill., July 1, 2, Normal 3, 4, Chgo. 6-11.
DADDY Long Legs (Henry Miller): Chgo. March 15—indef.
DUMMY, The (Play Producing Co.): N.Y.C. April 13—indef.
GOODWIN, Nat: Los Angeles 21-27.
HE Comes Up Smiling (Al. H. Woods): Atlantic City, N. J., July 6-11.
HELP Wanted (Oliver Morosco): Chgo. Dec. 20—indef.
HODGE, William (Lee Shubert): Oakland, Cal., 22-27.
KITTY MacKay (Wm. Elliott): N.Y.C. Jan. 7—indef.
MISLEADING Lady (Wm. Harris, Jr.): Boston May 4—indef.
OMAR, the Tentmaker (Tully and Buckland): 'Frisco 14-27, Oakland 28-July 4, Sacramento [illegible], Stockton [illegible].
PAIR of Sixes (H. H. Frazee): N.Y.C. March 20—indef.
PEG o' My Heart (Oliver Morosco): Chgo. [illegible]—indef.
PEG o' My Heart (Co. C; Oliver Morosco): Denver 22-27.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16, 1913—indef.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.
THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.
TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.
UNDER Cover (A. H. Woods): Boston Dec. 26—indef.
WANTED—$22,000 (Cohan and Harris): Atlantic City, N. J., [illegible].
YELLOW Ticket (Al. H. Woods): N.Y.C. Jan. 20—indef.

PERMANENT STOCK

ACADEMY Players: Charlotte, N. C.
ALBEE Players: Providence, R. I.
ALCAZAR: 'Frisco.
AMERICAN (H. R. Polack): Pittsburgh.
AMERICAN (Henry Clay Blaney): Phila.
ANGELL (C. W. Lawford), Lancaster, O.
ARVINE Players: Orange, N. J.
AUDITORIUM: Perth Amboy, N. J.
AUDITORIUM (Thomas D. [illegible]): Fitchburg, Mass.
AUDITORIUM (Miss M. Miller): Kansas City, Mo.
AUDITORIUM (O. Jones): Lynn, Mass.
BAILEY-Mitchell: Seattle.
BAINBRIDGE: Minneapolis.
BARRETT: Zanesville, O.
BARROW-Howard Players: Lincoln, Neb.
BESSEY, Jack (J. D. Proudlove): La Crosse, Wis.
BIJOU: Fall River, Mass.
BISHOP: Oakland.
BLOOD, Adele: Toronto.
BONSTELLE Players: Buffalo.
BONSTELLE Players: Toronto.
BOYLE (Felber and Shea): Canton, O.
BROWN, Henrietta (Chas. A. Goettler): Paterson, N. J.
BROWN, Kirk (J. T. Macauley): Altoona, Pa.
BURBANK (Oliver Morosco): Los Angeles.
BUSHWICK Players (Al. Trahern): B'klyn.
CALBURN: Trenton, N. J.
CALSMITH: Williamsport, Pa.
CALSMITH: Allentown, Pa.
CALSMITH (Callahan and Smith): Atlantic City, N. J.
CLARENDON: Forest, O.
COLONIAL: Cleveland.
COLONIAL Players: Norfolk, Va.
COLUMBIA (Metzerott and Berger): Washington, D. C.
COMSTOCK Players: Albany, N. Y.
CONNESS: Wilmington, Del.
CORNELL-Price Players: Rochester, Ind.
DAVIS Players: Pittsburgh.
DENHAM: Denver.
DOMINION: Ottawa, Ont., Can.
DORNER Players: Niagara Falls, N. Y.
DRAMA Players (Edward Keane): Westbrook, Me.
ELITCH Gardens: Denver.
EMPIRE: Montreal.
EMPIRE (Julius Cahn): Salem, Mass.
EMPIRE: Syracuse, N. Y.
EMPRESS: San Diego.
GAGNON-Pollock: New Orleans.
GAYETY: Indianapolis.
GERMAN (Hans Loebel): St. Louis.
GERMAN (Ludwig Greis): Milwaukee.
GILMORE, Paul: Knoxville, Tenn.
GLASER, Vaughan, and Fay Courteney: Columbus.
GLEASON Players: Denver.
GORRELL: Waterloo, O.
GREENPOINT (Lew Parker): B'klyn.
HALLACK Players: Woonsocket, R. I.
HARRINGTON, Beatrice: Denison, Tex.
HARVEY (Joel Friendkin): Rockford, Ill.
HASWELL, Percy: Toronto.
HOLDEN: Cleveland, O.
HORNE: Canton, O.
HUNTINGTON, Wright: St. Paul.
HUNTLEY: Savannah, Ga.
JACKSONVILLE (Geo. W. Sammis): Jacksonville, Fla.
JAMES, William, Players: Petersburg, Va.
JEFFERSON (Julius Kahn): Portland, Me.
JUNEAU (D. W. Crombarger): Milwaukee.
KEITH: Toledo, O.
[illegible], Jewell: Atlanta, Ga.
LAKE Cliff Casino: Dallas, Tex.
LANDERS: Springfield, Mo.
LA VERNE, Lucille: Atlanta, Ga.
LAWRENCE, Del S.: Vancouver, B. C.
LEAVENS: Schenectady, N. Y.
LONG, Billie (J. F. Goring): Nashville, Tenn.
LYON: Mobile, Ala.
LYTELL-Vaughn: Troy, N. Y.
MAGRANE (T. Ashton Magrane): Wichita, Kan.
MAJESTIC (Fred H. Lanham): Erie, Pa.
MALLEY-Denison: Newport, R. I.
MANHATTAN Players (John W. Rumsey), Rochester, N.Y.
MERKYL-Harder: New Brunswick, N. J.
MERRIMACK Players: Lowell, Mass.
MODERN Drama: Savannah, Ga.
MORLEY, Ernestine: Waterbury, Con.
MORRILL, Elizabeth: Wichita, Kan.
NEWBURGH: Newburgh, N. Y.
NORTH, Frank: Waco, Tex.
OAK Park: Oak Park, Ill.
OLIVER, Otis: Belleville, Ill.
ORPHEUM (B. F. Keith): Phila.
ORPHEUM: Wilmington, Del.
ORPHEUM (J. Herman Thuman): Cinti.
ORPHEUM Players: Montreal.
PARK: St. Louis.
PEARL (A. A. Webster): Winston-Salem, N. C.
PERMANENT: Edmonton, Can.
PERMANENT Players: Winnipeg.
PERRY, Augusta (Walter Downing): South Framingham, Mass.
POLI: Hartford, Con.
POLI (Kendall and Weston): New Haven, Conn.
POLI (Wedgewood Nowell): Balto.
POLI: Washington, D. C.
PRINCESS: Tacoma.
REDMOND: Sacramento.
RUSK-Bisbee: Erie, Pa.
SAYLES, Francis (David Heilman): Superior, Wis.
SERVOSS, Mary: Cleveland.
SHANNON, Harry: Wapakoneta, O.
SHUBERT (C. A. Newton): Milwaukee, Wis.
SMILEY, Emily: Phila.
STANFORD Players (Maurice Stanford): Phila.
STANLEY: St. Louis.
SUBURBAN: St. Louis.
SUMMERS: Hamilton, Ont.
TEMPLE Players (Clark Brown): Hamilton, Ont., Can.
TURNER, Clara (W. F. Barry): Port Chester, N. Y.
VAN DYKE and Eaton (F. Mack): Des Moines.
VAN DYKE and Eaton (F. Mack): St. Joseph, Mo.
WALLACE, Chester: Bradford, Pa.
WORTH, Josephine: Dubuque, Ia.
YODER, Lynne: Ottawa, Can.

TRAVELING STOCK

APPLEGATE-Huse: Osmond, Neb., 22-27.
BURROWS, Boyd: Leigh, Neb., 22-27.
DEMING, Lawrence: McAlester, Okla., 22-27.
HUNT: Vicksburg, Miss., 18-28.
LA ROY: Bowling Green, O., 22-27.
LYNN, Jack (Adam W. Friend): Berlin, N. H., 22-27, Brookside Park, Orange, Mass., 29-July 11.
MARSHALL Players: Oxford Jct., Ia., 22-27.
MOORE-[illegible]: Brookfield, Mo., 21-27.
RAE, John J.: Ft. Scott, Kan., 22-27.
RICHARDSON: Leavenworth, Kan., 22-27.
SHORTELL, Al.: Kingston, N. Y., 21-30.
SPOONER Dramatic: Okmulgee, Okla., 22-27.
SUTHERLAND: Anoka, Minn., 22, 23, Shawno 26, 27.
TEMPEST Dramatic: Georgetown, Del., 22-27.

OPERA AND MUSIC

HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 10—indef.
HITCHCOCK, Raymond (Cohan and Harris): N.Y.C. April 13—indef.
PASSING Show of 1914 (Messrs. Shubert): N.Y.C. 10—indef.
ROCK and Fulton (Gaiety Theater Co.): Los Angeles April 27—indef.
WHIRL of the World (Messrs. Shubert): Chgo. May 31—indef.
ZIEGFELD Follies of 1914 (Florenz Ziegfeld): N.Y.C. 1—indef.

CIRCUS

BARNES, Al. G.: Neillsville, Wis., 24, Marshfield 25, Grand Rapids 26, Wausau 27, Rhinelander 29, Antigo 30, Oshkosh July 1, Watertown 2, Fort Atkinson 3, Spring Valley, Ill., 4.
BARNUM and Bailey: Lawrence, Mass., 24, Manchester, N. H., 25, Lowell, Mass., 26, Fitchburg 27.
HAGENBECK-Wallace: Janesville, Wis., 24, Rockford, Ill., 26, Clinton, Ia., 27.
101 RANCH Wild West: Jersey City, N. J., 24, New Brunswick 25, Trenton 26, Bridgeton 27.
RINGLING Brothers: Malone, N. Y., 24, Watertown 25, Newark 26, Niagara Falls 27.
TOMPKINS Wild West: Shannock, R. I., 24, Ashaway 25, Stonington, Conn., 26, Mystic 27.

MISCELLANEOUS

LAUDER, Harry: Sydney, N. S. W., May 20-June 30, Brisbane July 4-18, Auckland, New Zealand July 20-25, Wellington 27-Aug. 1.
LUCY, Thomas Elmore: Lone Tree, Ia., 24, 25, South English 26, Keswick 27, 28, Agency 29, Bussey 30.

BIRTHS

A ten-pound baby boy was born Wednesday morning, June 17, to Mr. and Mrs. George Heban, at Dr. Stern's Sanitarium, Seventy-seventh Street and West End Avenue. Mother and baby are doing splendidly. It will be recalled that Mr. Heban canceled his European booking this Spring, in order to be present at the happy event.

MARRIAGES

Mr. and Mrs. Hubbard T. Clinkinbeard announce the marriage of their daughter, Elizabeth Browne, to Mr. Gelmar Romaine, Wednesday, June 17, in New York city. The young couple will be at home at 12 Fairview Avenue, Walnut Beach, Milford, Conn., after June 24.

DEATHS

CARLOTTA ADDISON, the actress, who had played scores of roles during the past fifty years, died at London, England, June 15. She was born in Liverpool in 1849, and made her first appearance on the stage as a child in Tom Taylor's old play, "Nine Points of the Law." Her last professional appearance was in Charles Frohman's production of Jerome K. Jerome's comedy, "Fanny and the Servant Problem," at the Aldwych Theater, London, in 1908.

EDWARD WEST, a minstrel, died June 10, at his Summer home, in Westbrook, Conn., of pleurisy. He went to Westbrook recently from Streator, Ill., where he was taken ill.

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WOMEN

Adams, Corah.
Bucley, Ida K. Bishop, Grace A. Barber, Marion Barney, Josephine Brandell.
Craig, Nell, Alice Carrington, Jessie Callen, Jane Carter, Eleanor Carey, Ruth Copley, Ethel Clifton.
De Mond, Helen, Betty Delmar.
Emerson, Ida.
Gunning, M. C., Mrs.
Hartt, Olive N., Grace Hopkins, Georgia Harvey, Evelyn Hope, Marie Haynes, Georgia Haye.
Intropodi, Josie.
Joyce, Florence, Mrs. F. Johnston.
Knill, Mile. Mrs.
Lytton, Marcia, Olga Lorraine, Lillian Lawrence.
Mandel, Esther, Constance Molineaux, Maud Milton.
Nile, Grace D., Caroline Newcombe, Sylvian Norris.
O'Connor, Gertrude.
Pearson, Marjorie, Jessie Pringle, Maud Poole.
Rossmore, Dorothy, Maude Rossmore, Antoinette Rochte, Elizabeth Rathburn.
Stephens, Leona, Sylvia Sunday, Mabel Scott, Mrs. Edna Sheldon, Alice Saunders, Jean Stainaby, Millie Stevens.
Turner, Grace, L. A. Taylor.
Vavasour, Mary, Alsora Verton.
Winchester, Edith, Doris Wooldridge, Helen Wiemers.

MEN

Arthur, Geo., Edw. Arnold, F. C. Ambos.
Burbank, Samuel, Walter Brown, H. J. Broughton, Jno. Butler.
Chapin, Leo, J. W. Cowell, G. C. Clark, Augustus Carney, Raymond Capp.
Delmar, Thos., Lawrence Dare, J. H. [illegible], Brice Desmond, Edw. D'Oize, Hugh Dillman.
Freeman, Richard, Elmer Ferguson, Robt. Fischer, Jas. Forbes.
Greene, Chas. A., Alex. Gibson, Jno. Gibson, Max Greenburg.
Hale, Allan, Dave Hellman, Wm. C. Henderson, Everett Hove, Elmer B. Harris.
Irwin, Thos. J., Wm. Innes.
Jenkins, Albert, L. A. Johnson, Harry L. Jackson.
Kaufman, G. J.
Lewers, Wm., Carey Livingston, Richard Lyle.
Mason, Chas., Joseph Mann, W. C. Mannering, Robt. Middlemass, Melbourne MacDowell, Geo. MacQuarrie, Dillman McGaughy, Jno. McKenna, Bernard McOwen.
Norbury, Arthur, Victor Newman.
Oliver, Otis L.
Purcell, Chas., E. L. Paul, Geo. Pierce.
Revere, Geo., Godfrey Reed.
Stevenson, Douglas, E. L. Snader, Bruce Smith, Walter Shannon, Alfred Simms, Joseph Sheehan, Forrest Seabury, Jos. L. Smith, Jack Story.
Taylor, C. A., Sidney Toler, Harry Tally, Ward Thornton, Fred Trowbridge, Jno. Trevor.
Wood, Harry, Wm. Whalley, Jos. M. Weber.

ST. PAUL

Following a successful week of "Our Wives" at the Shubert June 7-13, the Huntington Players revived "Mary Jane's Pa" June 14-20. Capacity audiences were in evidence at the two Sunday performances. Wright Huntington played Hiram Perkins with his accustomed care, Lois Howell appeared as Portia Perkins, and Malcolm Fassett as Barrett Sheridan. Louise Gerard returned to the cast as Ivy Wilson, and received an ovation upon her appearance. [illegible] von Waldrup made her first appearance with the co. as Leslie Perkins. She got all out of the role that there was in it, an evidence of the excellent training she received when a member of the Shirley Stock co. in Spokane, Wash., some six or seven years ago. The Huntingtons will present "The Fortune Hunter," June 21-27, and "Broadway Jones" June 28-July 4.

"Sealed Orders" (film) was the Metropolitan offering June 14-27. Scott Expedition Pictures June 28-July 4. "Passing Show of 1913" July 5-[illegible] will close house for the Summer. Aug. 23 is the date set for the opening of the Fall and Winter season. Fiske O'Hara will very likely be the Fair Week attraction the first week in September. About sixteen weeks of feature films have been booked.

The Empress June 14-20 offered Linden Somers co., Barton and Lerner, Bolton and Latour, Hope and Paul, and Jackson Family.

Mustard, Berg and Campbell have a veritable mint in The Blue Mouse, one of St. Paul's prettiest motion picture houses. They are using the regular programme of the General Film Co.

JOSEPH J. [illegible].

VAUDEVILLE

Ruth Roye Comes Out of the West—Ray Cox Again in Varieties in Her Song Cycle

Jessurun.

MISS SOPHIE TUCKER.
Popular Rag Singer This Week at the Victoria Theater.

THE arrival of a new face—of a new personality—on the vaudeville stage is always an event of interest. Last week Ruth Roye came to the Palace fresh from a Western tour and heralded by rather unusual reports.

With the spotlight upon her and wearing a gown of innumerable white flounces, with a bodice of green and a little lace hat, Miss Roye came into view with a shrugging glide.

"If I had someone like you at home, I wouldn't want to go out," was the refrain of her first number. Miss Roye put it over with odd little comic facial distortions, eccentric arm gestures and a jumpy, nervous way of suddenly dancing a few steps. Briefly, she has what may be termed a cabaret personality.

Miss Roye's second number was the bluish tinged seaside number of the young couple who would

"Swim for awhile,
Out in the ocean,
Then down they would go."

Next she did Fannie Brice's "He's a Devil in His Own Home Town," and a little darkey song as a climax.

In all fairness, it should be said that Miss Roye "got over" nicely. She opened intermission, which proved to be an ideal spot.

Just now, when she is yet seemingly in her developing stage, Miss Roye should be careful of a tendency to overdo both gestures and "mugging" for comic effect.

* * *

Ray Cox returned briefly to vaudeville in her cycle of songs after her success in the new Margaret Mayo farce, "Twin Beds."

Miss Cox, with her rich Southern drawl, is always refreshing. She is still using her former routine, with that little character classic of homely humor, "Work-Work-Work," as well as her "If You Want to Be a Perfect Lady," the song of the actress with stage fright and her aeroplane sketch. Sometimes it may seem that, as in the aviation bit, Miss Cox does overdo and broaden things unnecessarily, but she is, on the whole, so whole-souled in her efforts and so successful in her humor that we cannot help admiring her.

* * *

"The Red Heads," the William Le Baron-Robert Hood Bowers musical comedy production, came back to the Palace once more. It is unquestionably the best Jesse Lasky production of the past season, largely due to James B. Carson's effective and well developed characterization of a young Jewish business man of the modern type. Dorothea Sadlier still does the slash-skirted lady detective in lively fashion, and Helen Du Bois aids materially as the head designer.

* * *

The old folk of a generation ago—the grandmothers who did their knitting by the evening lamp, and the grandfathers who quietly smoked their pipe by the fireside—would have marveled to see Colonel' Marc Diamond and Madame Arina De La Ware—billed as "the giddy gallant of eighty and the blushing debutante of seventy"—in ballroom dances at the Palace.

After all, they merely typify the modern idea of not letting one's self grow old—an idea which is bringing a lot more happiness to the whole world.

Anyway, they proved it's never too late to hesitate.

* * *

The Empire Comedy Four are a sort of memory of the past. Comedy quartettes were quite the thing some years ago.

The Empire Four include the "nance," the straight man, the Dutch comedian, and the comic tragedian. Imagine the German "funmaker"—plus a stuffed vest and a heavy cane—being irritated every moment or two by the "nance" and the tragedian. After learning once more that an egg is "a chicken not yet," and hearing:

"Who was George Washington's father?"

"Old man Washington,"

the four harmonized and soloed.

Ira L. Hill's Studio, N. Y.

MISS JOAN SAWYER,
Just Now Reviving the Minuet at the Palace Theater.

DOUGLAS FAIRBANKS,
Now Entertaining Beach Audiences at the New Brighton Theater.

* * *

Rozsika and Yancsi Dolly, assisted by Carlos Sebastian, returned to the Victoria in a revised dancing offering.

The sisters—attired in their Grecian-like frocks, open in one with a darkened stage and the side spotlights centered upon them. The general effect—of rather transparent draperies, abbreviated stockings and high heeled slippers—isn't, of course, thoroughly Athenian. Still, this number and their following terpsichorean duet—with a full stage setting showing a Venetian canal—are the prettiest bits of the offering.

After Mr. Sebastian, who does seem rather heavy in his dances, appears to do the Papalatsa with Yancsi, a "plant" in a side box vocally discussed "Maid of Argentine," something about—

"An Argentine refrain,
An intoxicating strain."

Then the three—the Dollys with red handkerchiefs about their heads, crimson sashes and hands thrust rakishly into the pockets of their pannier dresses—come back to do a Spanish dance and to hum the refrain of "Maid of Argentine."

* * *

"Balaban" is the latest feminine impersonator to follow in the high-heeled footsteps of the stayed Mr. Julian Eltinge. A grand piano is trundled out before the footlights and a moment later Balaban, blond wigged and pink creationed, appears. He sings with a falsetto soprano while playing his own accompaniment, extracts the "Balaban Tango" from the reluctant piano, and does the late song, "Apple Blossom Time in Normandy" before he removes his wig. Then he comes back, replaces his blond locks, and warbles "Peg O' My Heart."

* * *

Lala Selbini—billed as "the original bathing beauty"—may have shocked vaudevillians some seasons ago in the pre-union suit period. But that sort of thing no longer startles in the days of modern revelations.

With a setting showing a seaside beach, Miss Selbini, enveloped in a pink silk cloak, rides into view on a bicycle. Dismounting, she sings in a mild sort of

(*Continued on page 20.*)

ELIZABETH MURRAY AND "GETTING OVER" IN VAUDEVILLE

The Headliner Talks Frankly of Variety Methods and Audiences

White, N. Y.

MISS ELIZABETH MURRAY.

ELIZABETH MURRAY has dramatic ambitions. Honestly! "Every one begins to laugh when I say that," she confessed as she chatted with me a few days ago, "but it's true—I want to be a dramatic actress.

"I'd like to have funny roles. Dialect parts I'd adore. An Irish character—what wouldn't I give to play one? Indeed, I'd part with most anything to some day have the place on the dramatic stage held by Madame Cottrelly or Marie Bates. I've always wanted to black up and do a real darkey characterization. When I heard that Montgomery and Stone were likely to do their old burnt-cork specialty in their production next season I asked if I couldn't appear with them." Miss Murray, it should be noted here, will be with Montgomery and Stone next Fall.

"A sense of humor is a wonderful gift," continued Miss Murray, "but most women utterly lack it or are afraid of it. The fear of being funny seems to be a feminine attribute. The average woman, not realizing the value of humor, wants to be beautiful or appealing — and comic work doesn't come within the range of her ideals.

"No one has as yet equaled May Irwin as our queen of comedy. Then there's Marie Dressler. I've often thought that, to be really funny, one must have a keen understanding of humanity—of the sadder side of life. It is necessary to mellow and humanize one's humor."

Miss Murray entered vaudeville from musical work in Philadelphia and Washington. Through the efforts of Philip Nash, Miss Murray made her vaudeville debut at Keith's Theater in Philadelphia. She was immediately booked by the late B. F. Keith for Boston and played there for sixteen weeks—still a record in the vaudeville world. Then Miss Murray returned to Philadelphia and appeared for nine weeks. This all occurred in 1898, the year of the Spanish-American War. Save for her two successful appearances in musical comedy—in "Madame Sherry" and "High Jinks"—Miss Murray has been exclusively in the two-a-day.

"In vaudeville," remarked the headliner, "you are absolutely dependent upon yourself. A swift pace has been set to-day and it is harder than the average outsider realizes to 'get over' in the varieties. When I first stepped into musical comedy in 'Madam Sherry' I discovered the difference. The situations and lines were all aiding me. Really, it just seemed like being handed cake on a plate.

"But, when I went back to vaudeville after three seasons in 'Madame Sherry,' I was nearly lost. I'll never forget that Monday afternoon at the Majestic in Chicago. I opened in one. When I stepped out before the footlights I suddenly felt like being lost in the dark—as if I had been dropped into the middle of the ocean. There was nothing to fall back upon—and maybe the way they applauded didn't frighten me.

"In vaudeville you can concentrate upon yourself. You can put in things and throw out others almost as you will. Everything depends upon yourself. You can develop more readily, if it's in you, and you *must* develop if you are to succeed. It's up to you.

"On the other hand, musical comedy may be physically easier—but there's everyone to be pleased. You have to cater to all the people behind, from the stage doorman up, and, of course, there are the favorite chorus ladies who must be humored."

Miss Murray has a great deal of difficulty in finding good songs. She reads hundreds every week. She discovered and bought "All Aboard for Dixie." When "High Jinks" was tried out on the road and a good song number was needed, Miss Murray persuaded the management to introduce her number. It subsequently proved the hit of the musical comedy.

Then, too, of the season's songs, she lays claim to having discovered "The Good Ship Mary Ann," and to have sung "Who Paid the Rent for Mrs. Rip Van Winkle?" in vaudeville several weeks before anyone else—Sam Bernard included—used the number.

The timely arrival of a new hat—Miss Murray's "Sunday bonnet," as she herself expressed it—from a Fifth Avenue millinery shop brought up the subject of costumes.

"I wear but a single gown during the progress of my act, because I do not believe in leaving my audience for a moment. The artiste who hurries away from her watchers to change costumes has to win her audience over again with each song.

"Gowns, too, draw theatergoers' attention from one's work. On the other hand, without changing, the grip on their interest is maintained."

New York audiences are not representative of the nation's vaudeville-goers by any means, if we may accept Miss Murray's theory. "Here they're the table d'hote—red ink audiences—the New Yorkers who are bored and like noise, along with the visitors who accept anything," she says. "They're fickle and forgetful—ready to hiss or gaze at you through their lorgnette and wonder who you are. Theatergoers never forget an artist abroad. If you're once a favorite in London or Paris, you're an idol for all time.

"The really critical American audiences are to be found in the smaller cities. Indeed, the keenest and smartest audiences in America are on the Coast, in San Francisco and Los Angeles. I wouldn't risk playing a return engagement in those places without a change of material. But here they want you to go on singing something like 'Mammy Jinny's Jubilee' forever, because it's noisy and they know the tune."

We discussed Ethel Levey's return to America last Fall. "If Miss Levey had gone out of New York," remarked Miss Murray, "she would have been welcomed as a great artiste. New York could not appreciate her. Don't forget that they hissed Yvette Guilbert—a supreme artiste—from the Colonial stage.

"I admire Miss Levey because, absolutely without advantages, she has won a place for herself. I have known her since she first went on the stage. I know, too, how, when she was with George M. Cohan's productions, she used to practise dancing for four hours a day. They said she couldn't dance then, but she is wonderfully graceful now.

"Then Miss Levey went abroad and studied hard. I saw her in a Parisian revue five years ago. The transformation was wonderful. I give you my word that she out-Frenched the *chic* artistes of the Paris stage. She was dazzlingly brilliant. To-day she stands quite alone—the idol of London and a genius in the characterization of a song."

Miss Murray's praise of Miss Levey gives something of an insight into her real personality. She's whole-souled and generous, just as she is keen-humored and clever.

Miss Murray paid a compliment to Martin Beck. "He is one of the remarkable men of the vaudeville world and has won his way through sheer ability."

She asked that a tribute to the late B. F. Keith be made a part of her little interview. "The stage lost a great man in the death of Mr. Keith," she said. "I'll always remember him as my best friend and benefactor. He was as kind as he was able and far-sighted."

THE WEEK IN REVIEW

(*Continued from page* 19.)

way, "On the Silvery Sands." Then she discards the cloak and for the remainder of her act performs in blue Kellermanns reaching to the knee, plus a diamond belt. There is a hopeless blackface comedian who happily only appears for a moment or two, a song plugger who assassinates an over-sentimental ditty from a stage box and—but the whole thing is not in any way exciting. Miss Selbini does one or two mild trick cycling stunts, but the union suit no longer does the rest.

Stepp, Goodrich and King were on the Victoria in their rathskeller turn. For an encore they have added a Salvation Army bit which is vulgarly raw.

There were laughs, of course, but it is safe to say that there was disgust beneath the laughter. The three are able enough in this sort of work not to need anything as unpardonable as the Salvation travesty.

FREDERICK JAMES SMITH.

TO STAR IN SKETCH

Katherine De Barry, of "How Hoffmeister Did It," Gets New Playlet

Katherine De Barry, the character actress who this season appeared in Rupert Hughes's "How Hoffmeister Did It," will make her first appearance as a vaudeville star in July.

Miss De Barry has accepted a comedy sketch by Delbert E. Davenport, and will play what is said to be an unusual comedy mother character.

GET REVUE OFFER

Ned Wayburn Makes Proposition to Riggs and Witchie for London

Ned Wayburn has made a flattering offer to Ralph Riggs and Katherine Witchie, who recently appeared in their new dancing act at the Palace Theater, to appear as the dancing feature of a new revue he is preparing for a London premiere.

Riggs and Witchie are undecided whether or not to accept, but they will probably remain in vaudeville.

Cecilia Wright sailed on *La Provence* last week.

HARRY HOUDINI COMING TO VICTORIA FOR SUMMER RUN—ARRIVES TO-DAY

Harry Houdini will arrive on the *Imperator* to-day to open a special season at Hammerstein's Victoria Theater on July 6.

Houdini's engagement will be the big event of the Victoria's Summer season. Last Summer Houdini played a remarkably successful season of fourteen weeks at the Victoria. Following the close of his engagement, he was to have played two command performances before the King of Sweden. The sudden death of his mother at her home in this city brought the "handcuff king" back to this country and forced him to cancel one of the royal performances. Later he went to Denmark, but the death of his mother so affected him that he was forced to take an extended rest. He started to play in Paris, but canceled the following time and went to Monte Carlo and the south of France. Returning to London, he canceled six months' bookings, with the intention of retiring from the stage. Finally, however, in January, he was persuaded to resume his bookings, and has been, according to reports, more successful than ever.

This Summer he planned to spend six weeks resting in this country, probably at his farm at Appleton, Wis. The offer made by the Victoria Theater was so unusual, however, that he decided to accept, and on July 6 he will open an engagement of indefinite length. He will return to the Continent in September to fulfill contracts already made.

Houdini is bringing back to America a number of feats, which, like all his paraphernalia, is constructed and invented by himself. He is featuring his escape from a huge tank filled with water, in which he is shackled head downward.

Houdini first attracted attention by his remarkable ability to escape from handcuffs, leg irons and shackles of various kinds. In 1908 he broadened out from handcuff work and began introducing new and sensational features into his act. That year he presented his escape from an air-tight galvanized iron can filled with water. Houdini is a daring performer and has many remarkable stunts to his credit. Heavily manacled he leaped from the Frederichstrasse Bridge in Berlin, plunged from the Morgue in Paris, and jumped into the Mersey River, Liverpool. He has escaped from Siberian prison vans, plate glass boxes, prison cells, hot water boilers, zinc lined piano boxes, padded cells and straight jackets. He is an enthusiastic aviator and was the first man to fly in Australia. Piloting a Voision biplane, Houdini won the trophy offered by the Australia Aerial League for the first flight in Australia on March 16, 1910.

MAKING LONDON DEBUT

Miss Dika Appearing Under Direction of Ned Wayburn's Agency at Coliseum

Juliette Dika made her London debut at the Coliseum on Monday.

Ned Wayburn's agency arranged for Miss Dika's English appearance. Mr. Wayburn is busily engaged in preparations for a musical comedy production, "Dora's Dose," which will be staged at the Palladium on July 6. In the cast will be included Oscar Schwarz, Connie Emerald ,and Marie Leonard.

Lew Hearn, who is in America on a trip, is due back in London at the end of August to feature in a Wayburn production.

LYNNS SAIL AWAY

Ralph Lynn and Basil Lynn, of Rolfe Acts, Will Spend Vacations in England

Ralph Lynn, who has been featured all season in B. A. Rolfe's "The Purple Lady," and his brother, Basil Lynn, who has a prominent role in Mr. Rolfe's production of "The Bride Shop," sailed on the *Mauretania* on Tuesday of last week.

The Lynns will spend the Summer in England.

Eddie Mack and Dot Williams, the dancers who recently scored at the Palace Theater, are going abroad, having signed to appear at the Winter Garden in Berlin.

TO MANAGE VICTORIA

Arthur Hammerstein Will Be Active Controlling Head, Aided by Loney Haskell

Arthur Hammerstein succeeds his brother, the late William Hammerstein, as the active controlling head of the Victoria Theater and Roof Garden.

The present policy of the theater will continue. Loney Haskell, who was associated with William Hammerstein as manager and in booking the house, will continue in the same capacity with Arthur Hammerstein.

In recent years Arthur Hammerstein's activities have been mainly confined to producing musical plays, and he was associated with his father, Oscar Hammerstein, in the management of the Manhattan Opera House when grand opera was given there. He will do no further producing, but his present holdings will be in evidence next season.

MUSIC HALL'S OPENING

John Bunny, Harry Cooper and Helen Bertram on Special Inaugural Bill

The Brighton Beach Music Hall will open its season on Saturday with a special bill.

John Bunny, the Vitagraph film star, will be a feature, and Harry Cooper, assisted by Hugh Cameron, will appear. Helen Bertram will be seen in her new single offering, and the remainder of the programme will number the Six Brown Brothers, the Four Aerial Lesters, Bonny Gaylord and Bertie Herron, Smith, Cook and Brandon, Martin and Fabrini, and illustrated songs by Harry Lazarus.

The special bill will be offered on Saturday and Sunday. On Monday a bill headed by Belle Baker will open.

The Brighton Beach Music Hall will again be under the management of "Doc" Breed.

BRYAN AND SUMNER BOOKED

Etta Bryan and Roy Sumner, who are appearing in Edgar Allan Woolf's sketch, "A College Proposition," have been routed for a seven weeks' Summer tour.

They opened at Springfield last week, are in Buffalo this week, with Detroit to follow.

RUTH ROYE FLASHES OVER THE THEATRICAL HORIZON

Vaudeville Stars Score in the Season's Summer Shows—Amelia Bingham's Popularity

BY WALTER J. KINGSLEY.

GEORGE McKAY of "The Follies" is a distinct loss to vaudeville. He is a bright spot in Ziegfeld's excellent Summer show, and both sings and dances artistically. McKay has class. He is a natural comedian. How much musical comedy owes to vaudeville! It is hard to conceive what the Winter Garden and the "Follies" would do without the tremendous artistic resources of the two-a-day to draw from. McKay and Ardine will be very welcome when they return to vaudeville, for, as Miss Amelia Bingham says, "Success in that branch of our profession is not to be deserted for the dignity of the legitimate."

Ruth Roye, the little ragtime singer, made such a stunning hit at the Palace last week that she has been held over this week. Miss Roye is a bunch of magnetism and she has the art of getting a song over "down pat." With better songs and new costumes she will be the sensation of the year. Miss Roye has everything she needs to be a great single. From now on she should devote herself to polishing off her pronounced gifts. The Eastern big time audiences will give her class and distinction, for she watches her public like a little sparrow hawk and realizes that she got back from Chicago just in time. Out there they like the cabaret type of performer, and not only want a song put over but crammed down their throats. Here in New York they get you quicker and easier. Miss Roye is a phenomenal acquisition to vaudeville.

There's vaudeville all over the place at the Winter Garden and T. Roy Barnes is as funny as he was in the Keith houses, and that means that he is greeted with laughter that is well nigh continuous. The Winter Garden show this year represents the resources of the modern musical stage strained to the breaking point. It is hard to imagine how production could farther go. The entertainment is magnificent. The eye is positively gorged with splendor and the ear is delighted with catchy music, charming songs and breezy comedy. There is so much to the show that, like a three-ring circus, it will stand several visits before being fully seen and appreciated.

Amelia Bingham scored at the Palace last week in "Joan of Arc" and "Sans Gene." She is essentially of the theater and never forgets that she is an actress. She takes the stage very, very seriously, and her reward is that the public take her seriously. Miss Bingham, in the words of her manager, "makes 'em believe it." From Broadway to the Golden Gate she is admired and loved by thousands and thousands of theatergoers. Her reports from all the houses are invariably that the public was enthusiastic. They say New York is cold, but New York rose to her in curtain call after curtain call last week. All this goes to show that the theatergoers like stars who act, and act all the time and believe in themselves. It is not true, however, that Lloyd Bingham is contemplating doing a single.

Few people not on the inside of the United Booking Offices and the Keith Circuit realise what a great amount of legal work of the most exacting kind is called for by the daily routine of the vast business covering the entire country. The legal department of the United and of Keith's is in charge of Maurice Goodman, one of the brightest corporation attorneys in the United States and one of the youngest lawyers holding such a greatly responsible position. Mr. Goodman had the full confidence of the late B. F. Keith, than whom a shrewder judge of men never lived. During his last days Mr. Goodman was with him for weeks at a time in Miami. Every legal detail of the enormously varied activities of the United and of Keith's passes through Mr. Goodman's hands and the freedom of both institutions from vexatious litigation is proof of the young attorney's comprehensive knowledge of the right legal way to do things. Those issues that do get to court Mr. Goodman handles with practical resourcefulness and a consummate knowledge of law. A. Paul Keith and E. F. Albee, the new equal owners of the Keith properties, have, if anything, increased Mr. Goodman's powers and prerogatives and to-day he is one of the most powerful figures in the amusement world and one of the most envied young men of the New York bar. With all his success he is modest, blessed with urbanity, and yet gifted with that smiling reserve that usually attends men of real accomplishment.

B. F. Keith's Palace Theater stays open right through the Summer.

B. F. Keith's Palace Theater presents great vaudeville twice a day every day in the year.

E. F. Albee has accomplished his ambition to make the Palace Theater the coolest place of Summer amusement in this country. At any time on the hottest day or night the auditorium of the Palace averages twenty degrees lower than Broadway.

The Palace stands on the north side of the block. The sun does not strike it from the South and the office building protects it on the west. Above the auditorium there is a high floor of offices which absorbs the sun's rays from above. The result is a theater that is cool and comfortable. A monster ice chamber cools the air blown through it and this is forced into the auditorium without draughts. Sit, the vaudeville expert of the *Evening Journal*, declared, on one of the hottest days of the Summer, that the Palace was cooler than the Boardwalk at Atlantic City. Sit knows, for he has sat in them all.

The Summer bills at the Palace represent the best in vaudeville. The top notch excellence of mid-Winter is being equalled right now in June in B. F. Keith's Palace.

E. F. Albee has made the Palace the greatest amusement institution in New York. It is the pride of Broadway. Almost $2,000,000 have gone into the Palace to make it the most luxurious temple of amusement in America. It is a triumphant success and it stays open all Summer and all Winter; it never closes.

Joan Sawyer is dancing again at the Palace. She has a beautiful act and her revivals of the old dances, such as the minuet and the varsouvienne, are as lovely as they were in lawn fetes at Versailles in the days of Louis XIV. Her new partners, Lewis Sloden and Benne Dixon, are very capable young dancers. Miss Sawyer has class, distinction, charm, above her rivals. When she danced with Jarrott she was tempted to vulgarize a little, but now that she is free from his music-hall, albeit superb, stepping, she is again the radiant and Olympian goddess of pure rhythm and ethereal gesture. There is nothing in the world as desirable as class, and Joan Sawyer has it to the Nth degree.

Lucy Weston will play her first engagement at the Palace next week, and Montgomery and Moore are to play a return date.

Harry Houdini is coming back to America with a lot of new illusions. He sailed on the *Imperator* June 18. He has entered the ranks of the illusionists and has been booked in America and abroad for years to come. His new act has been a great success in England.

APPEARING IN HALLS

Van and Schenck Again in England—Deputize and Score Hit

Gus Van and Joe Schenck, "the pennant-winning battery of songland," are again successfully appearing in England.

Upon arriving they deputized, during the week of June 8, at the Empire Theater, Stratford, for George Formby, who had suddenly been taken ill.

Van and Schenck scored their usual hit, of course.

Harry Delf, who just closed his season with "The Midnight Girl," is breaking into the two-a-day. He expects to remain in the vaudeville ranks for some time to come.

Dancers Who Made Broadway Sit Up and Take Notice!

RALPH KATHERINE
RIGGS AND WITCHIE

Introducing New, Original Dances
Including the "Futuristic Maxixe"

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IN "SINGLE" OFFERING

Helen Bertram Opens in New Act at the Brighton Beach Music Hall

Helen Bertram is to present a new single act under the direction of the Playlet Producing Company.

Miss Bertram is well known as the musical comedy and opera singer, having been a member of the Bostonians and the McCall Opera company, and having created, among other important roles, the parts of the widow in "The Prince of Pilsen," the same part of "Peggy from Paris," and the leading role of "[illegible]." She has been [illegible] with John de [illegible] for over a year.

Miss Bertram will be seen in her new vocal offering at the opening of the Brighton Beach Music Hall on Saturday.

BERT CLARK IN BIG ACT

Plans for Next Season—Mabel Hamilton to Do Single Act

Bert Clark, of Clark and Hamilton will, according to rumors along Broadway, be seen next season in a distinctly novel vaudeville offering. There is, however, a possibility that he may accept an offer to appear in a production.

Mabel Hamilton will, it is reported, appear in vaudeville in a single offering.

FOR ORPHEUM TOUR

Hermine Shone Opens in Winnipeg on Aug. 10 in "The Last of the Quakers"

Hermine Shone has received her routing for the coming season in Edgar Allan Woolf's playlet, "The Last of the Quakers," which was seen in New York and the East during the past year.

Miss Shone has been booked for a tour of the Orpheum time and will begin her season at Winnipeg on Aug. 10.

ALICE GALE IN LONDON

Alice Gale, the character actress who created the role of the mother in "To-Day," sailed for London on the *Mauretania* last week to appear for a special London season in vaudeville.

Miss Gale will visit Paris and Rome before returning to America to reappear in "To-Day" next season.

The Terry Twins are starring at the Folies Bergere, Paris.

"Rube" Dickinson
will remain in Vaudeville
Direction Max Hart

FRED and MINITA
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Mgt. G. A. POUCHOT, Palace Bldg., N. Y

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The International Comedian.
Until October
Care of Geo. Foster, 8 New Coventry St., London, Eng.

"My business is to make the world laugh"
JAMES MADISON
VAUDEVILLE AUTHOR
[illegible] BROADWAY, NEW YORK [illegible]

MAE SULLIVAN FOR LOEW TIME?

Mae A. Sullivan, the plaintiff in a [illegible],000 suit against Arthur [illegible] for breach of promise, may continue in vaudeville.

Miss Sullivan recently did a week at Hammerstein's Victoria. She is negotiating for a tour of the Loew houses.

BOOKED FOR ORPHEUM TOUR

Burns and Fulton have been routed over the Orpheum time by Max Hart.

They opened on Sunday in Seattle.

Keith Wakeman will soon be seen in vaudeville in a sketch from her own pen, "The Weaker Vessel."

In her support will be Florence [illegible] and Pell Trenton.

IN THE VAUDEVILLE SPOTLIGHT

GEORGE McFARLANE,
Entering Varieties at the Palace After Season in "The Midnight Girl."

RUTH ROYE, who came to the Palace Theater last week after a successful Western tour, was so warmly received that she was retained for the present week.

The distinction is an unusual one and proves the vaudeville officials believe her to be one of the discoveries of the season.

It was rumored along Broadway that Miss Roye's salary jumped $300 as the result of last wek's hit.

Ray Cox, last week at the Palace, isn't going abroad for the Summer. In fact, she won't have time, since she returns to Margaret Mayo's farce, "Twin Beds," when it opens at the Harris or Hudson theater in August. Miss Cox scored heavily in the farce on its preliminary road tour and its Chicago engagement.

Elizabeth Murray sang last week for the first time for the phonograph, making records of "The Good Ship Mary Ann," "All Aboard For Dixie," "I'll Do It All Over Again," and "Who Paid the Rent For Mrs. Rip Van Winkle?" for the Edison Company.

For the first time in her life Miss Murray heard herself sing, and the comedienne says the experience was something of a sensation.

"I feel as if something hit me in the face," she says. "Gracious! I had no idea I sounded so sassy!"

Will Rogers, the Oklahoma cowboy comedian and lariat expert, is a member of the cast of the London Empire revue, "The Merry-Go-Round." Rogers, whose contract was placed by Max Hart, scored a personal hit

The big hit of the revue, according to cable reports, went to Wellington Cross and Lois Josephine.

Florenz Kolb and Adelaide Harland are booked solid over the United time for next season. The two are graduates of musical comedy. Their offering, "Evolution," traces the gradual reversal in the relative position of men and women from 1800 to the present day of the suffragette.

Marie Lloyd was accorded an enthusiastic welcome upon her return to the English stage at the Golders Green Hippodrome a few days ago. In fact, her return was marked by a series of receptions. At Waterloo a tremendous crowd was waiting to welcome the comedienne, and when she alighted from the train leaning on the arm of her husband, Bernard Dillon, there were many cheers. The welcome at the station was followed by another at her home at Golders Green. When her car dashed up to the familiar house with the white balconies and rock garden the crowd, which jammed the street, cheered enthusiastically. Union Jacks fluttered from the houses. Miss Lloyd, as she entered her home, seemed deeply touched by the spontaneous greeting of her admirers.

Jack Norworth made a remarkable London hit. He has taken Tom Terris's house for the Summer and intends to remain abroad for some time to come. In fact, London managers have invited him to remain as long as he likes.

Valerie Bergere will add a new playlet, as yet unnamed, by Edgar Allan Woolf, to her repertoire next season. Miss Bergere gave the sketch a special performance for the agents and managers before sailing for her vacation abroad, and was immediately routed for the coming season.

An "All-American" programme is announced for the week of July 13 at the Finsbury Park Empire, London, when not only will every act on the bill be an American, but the occasion will mark the first London appearance of each artist. It is anticipated that a large number of the American visitors who visit London each July will be drawn to Finsbury Park by this innovation. A further novel programme, which will be presented at this house some time during August, will take the form of an "All Ladies" week, when the talent will be provided entirely by members of the fair sex, headed by Marie Lloyd.

Joan Sawyer believes the old-time dances are coming back. "The minuet, the varsouvienne, the gavotte and the scores of beautiful folk dances will come more and more into favor," she says. "The craze has taught people how to dance, at any rate, and has aroused an intelligent appreciation of artistry. Now we must retain the best elements of the new and revive all that was excellent in the old. The waltz is really the finest dance in the world, and if American men will only take the trouble to master it there is nothing that can take its place. Dancing must be free from the gross and sensual. The sex element must be minimised. Too much freedom ends in a chaos of rottenness."

Kathleen Clifford opened at the London Alhambra on Monday.

BEACH FOLK CELEBRATE

Professionals Have Theater Party at Henderson's in Honor of Harry Watson

An unusual theater party attended Henderson's Music Hall, Coney Island, on Monday night in honor of Harry Watson, of Bickel and Watson, one of the overlords of Coney Island.

In some respects it was a neighborhood, or "old home week" party, for it was organized by his neighbors, which include Gertrude Hoffman and her husband, Max Hoffman, who own a beach adjoining Mr. Watson's; Eva Tanguay and her husband, John Ford, who have a new home at Sea Gate; Sidney Grant and Charlotte Greenwood, of Bensonhurst; Alf T. Wilton, of Manhattan Beach; Adelaide and Hughes, of Bay Ridge; Olga Kaminoff (Isabelle Barclay), of Fort Greene; Sam McKee and family, of Midwood; Pat Rooney and Marion Bent, of Rockaway, and Weber and Fields, who although not Long Islanders, strictly speaking, are yet warm friends of Bickel and Watson.

Altogether there were about 150 professionals occupying the front row seats at Henderson's that evening, and after the performance in the music hall there was a banquet and dancing in the restaurant. Miss Hoffman was the real organizer of this neighborly affair, the biggest of its kind in the history of the island.

QUARTETTE ON CONTINENT

Bison City Four Will Play the Moss Tour Before Returning

The Bison City Four are now on the Continent, after opening at the Finsbury Park Empire, London.

The quartette will make a tour of the Moss Empires before returning to America. The Bison City Four were booked for the other side by Will Collins through M. S. Bentham.

CAUPOLICAN ABROAD

Indian Entertainer Opens at the Finsbury Park Empire, London

Caupolican, the Indian entertainer seen in the Keith houses this season, successfully opened at the Finsbury Park Empire, London, recently.

Caupolican has been booked for an English tour.

RUTH ROYE
"The Princess of Ragtime"
Held over at B. F. Keith's Palace Theatre for a second week (June 22) due to her phenomenal success and by popular demand
Direction HARRY WEBER

ROSHANARA
Indian and Classic Dances
Address care Thomas Cook, Ludgate Circus, London, England

HUBERT DYER
Featuring the "DYER COMEDY MISS"
(Passing back and forth under the rings)
DIRECTION M. S. BENTHAM

ELIZABETH M. MURRAY
IN VAUDEVILLE NEXT SEASON
Direction *Alf. T. Wilton*
Personal Direction *Mr. Charles Dillingham*

TRIXIE FRIGANZA
with Mr. F. BARRETT CARMAN and Mr. "JIMMIE" FOX
Mrs. H. Koster, Costumer
Will be back Xmas

NATALIE and FERRARI
Premiere, Classic and Modern Dances
PAR EXCELLENCE

Carl McCullough
"THE JOY GERM"
Direction ALF. T. WILTON

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FRED J. BEAMAN
Writes sketches that live. Here are a few of the many who have played his acts: Mr. and Mrs. [illegible] Co.
I do not write songs or monologs, but do write sketches that LIVE and PLEASE.
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GUS VAN AND JOE SCHENCK
Pennant-Winning Battery of Songland

Charlie Ahearn's
Big Cycling Company
Direction - - JENIE JACOBS

FROM PROGRAMME BOY TO BOOKING AGENT—C. A. BIERBAUER'S CAREER

CHARLES A. BIERBAUER.

CHARLES A. BIERBAUER, who recently consolidated his booking business with Floyd W. Stoker, has been in the amusement business all his life.

Mr. Bierbauer was born at Utica, N. Y., and his first position was that of programme boy at the Majestic Theater in that city. He was promoted to usher, advanced to assistant treasurer, and finally made treasurer of the theater.

When the new Shubert Theater opened Mr. Bierbauer became its treasurer. He went from Utica to Norfolk, Va., becoming treasurer of the Wilmer and Vincent theater, the Colonial.

His efficient work soon resulted in his promotion by Wilmer and Vincent to the post of manager of the Orpheum Theater in Altoona, Pa. Later he managed their Orpheum Theater at Allentown, Pa.

Four years ago Mr. Bierbauer left Wilmer and Vincent to enter the employ of Joe Paige Smith, the booking agent. He remained until February, when Mr. Smith severed his connection with the United Booking Offices.

Mr. Bierbauer then went into the booking business for himself. On June 1 he united with Mr. Stoker. The firm of Stoker and Bierbauer have retained Mr. Stoker's old offices on the ninth floor of the Palace Theater building for the present.

MLLE. DAZIE SAILS

Rejects Unusual Offer to Dance in Chicago at $1,250 a Week

On the *Cedric* last Thursday morning, accompanied by her husband, Cornelius Fellowes, Jr., Mlle. Dazie sailed for Europe, to be gone until Aug. 7, and with her she takes unsigned a contract for what is perhaps the most generous offer ever made by a hotel management for an American dancer, or other professional.

At the eleventh hour Dazie was compelled to choose between her European vacation and a salary of $1,250 a week for four weeks, from June 29 to July 26, to dance at the Hotel La Salle, in Chicago, with Signor Bonfiglio, of the Theater Royal, Milan. An offer to her was made many weeks ago, when she was playing in vaudeville in Sir J. M. Barrie's "Pantaloon," but the offer was only for two weeks, at a salary of $1,000 a week. This she refused, but Tuesday came the offer of $5,000 for four weeks, with a suite at the hotel and *carte blanche* in the restaurant.

One of the reasons why she refused this offer is because, while she is abroad, she is going to make a still hunt for some vehicle that will enable her to play a part, as well as give an exhibition of classical and ballet dancing. Not since the days of Emily Rigl, three generations ago, has any artiste attempted to dance and play a speaking part. A year ago Dazie for three weeks, as an experiment, played leading roles with the stock company at the Manhattan Opera House, and this encouraged her to the belief that there is a field for this line of dramatic endeavor.

Crawford and Johnson, American entertainers, made their first appearance in England at the Royal, Guildford, recently.

The current week is understood where no date is given.

VAUDEVILLE DATES

Dates Ahead must be received by Friday for the next issue.

ACT Beautiful: Victoria, N.Y.C.
ADELAIDE and Hughes: Palace, N.Y.C.
AHEARN, Charles, Troupe: Victoria, N.Y.C.; Keith's, Phila., July 6-11.
ALEXANDER Kids: Keith's, Phila., July 6-11.
AMBLER Brothers: Orph., Portland, Ore.
APOLLO Four: Keith's, Phila., July 6-11.
ARDATH, Fred J., Co.: Fountaine Ferry Park, Louisville; Maj., Chgo., 28-July 4.
ARNAUT Brothers: Palace, N.Y.C.; Victoria, N.Y.C., 29-July 4; Victoria, N.Y.C., 6-11.
"AURORA of Light": Morrison's, Rockaway, N. Y., 29-July 4.
"AUSTRALIAN Woodchoppers": Orph., 'Frisco, 21-July 4.
AZARD Brothers: New Brighton, Brighton Beach, N. Y., 29-July 4.
AYLESWORTH, Arthur, Co.: Henderson's, Coney Island.
BAILEY, Viola: Fountaine Ferry Park, Louisville, 28-July 4.
BAKER, Belle: Music Hall, Brighton Beach, N. Y., 29-July 4.
BALLIBAN: Victoria, N.Y.C.
BARNARD and Auger: Keith's, Phila.
BARROWS and Milo: Forest Park, St. Louis, 28-July 4.
BARTON, Sam: Fountaine Ferry Park, Louisville; East End Park, Memphis, 28-July 4.
BEAUMONTE and Arnold: Forest Park, St. Louis.
BEAUTIES, The: New Brighton, Brighton Beach, N. Y., 29-July 4.
"BEAUTY Is Only Skin Deep": Orph., Portland, Ore.
BEDINI and Arthur: Victoria, N.Y.C., 29-July 11.
BELL Family: Keith's, Phila., July 6-11.
BERNSTEIN, Eugene: Fountaine Ferry Park, Louisville; Forest Park, St. Louis, 28-July 4.
BERRENS, The: Maj., Chgo., 28-July 4.
BICKEL and Watson: Henderson's, Coney Island, N. Y.
BIG Surprise: Poli's, Springfield.
BINNS and Bert: Sohmer Park, Montreal; Keith's, Boston, 29-July 4.
BISHOP, Marie: Music Hall, Brighton Beach, N. Y., July 6-11.
BOBBY and Dale: Henderson, Coney Island, N. J., 29-July 4.
BOOTHBY and Everdeen: Poli's, Springfield, 29-July 4; Keith's, Phila., 6-11.
BORDEN and Shannon: Keith's, Boston, July 6-11.
BORSUS Girls, Three: Keith's, Boston.
BOWERS, Fred V.: Keith's, Phila.
BOWMAN Brothers: Lyric, Birmingham; Orph., Savannah, 29-July 1; Orph., Jacksonville, 2-4.
BRADLEY, Ted and Una: Orph., Savannah, July 6-8; Orph., Jacksonville, 9-11.
BREEN, Harry: New Brighton, Brighton Beach, N. Y., 29-July 4.
BRICE, Fannie: Victoria, N.Y.C., July 6-11.
BRONSON and Baldwin: Orph., 'Frisco; Orph., Oakland, 28-July 4.
BROOKS and Bowen: Morrison's, Rockaway, N. Y., 29-July 4; Keith's, Boston, 6-11.
BRYAN, Sumner, Co.: Temple, Detroit, 29-July 4.
BURKE, John and Mae: Orph., Seattle; Orph., Portland, 28-July 4.
BURNS and Lynn: Henderson's, Coney Island, N. Y.
BYAL and Early: Temple, Detroit.
CALLAHAN and Mack: Keith's, Phila.
CAMERON and O'Connor: Lyric, Birmingham, 29-July 4; Keith's, Phila., 6-11.
CANTWELL and Walker: Maj., Chgo., 28-July 4; Grand Rapids Park, Grand Rapids, 6-11.
CARLOS Brothers: New Brighton, Brighton Beach, N. Y.
CARMEN, Frank: Victoria, N.Y.C.
CARRERA, Liane: Orph., Seattle; Orph., Portland, 28-July 4.
CASE, Charles: New Brighton, Brighton Beach, N. Y.
CHUNG HWA Four: Orph., Savannah, 22-24; Orph., Jacksonville, 25-27.
CLARK and Verdi: Orph., Vancouver; Orph., Seattle, 28-July 4.
CLIFF, Laddie: Orph., 'Frisco, 21-July 4.
COLLINS and Hart: Victoria, N.Y.C.
CONLIN, Ray: Orph., Vancouver; Orph., Seattle, 28-July 4.
CONNOLLY, Mr. and Mrs.: Grand Rapids Park, Grand Rapids.
CONSUL and Betty: Victoria, N.Y.C., 22-July 4.
CORRADINI'S Animals: Orph., Seattle; Orph., Portland, 28-July 4.
COX, Ray: Temple, Detroit, 29-July 4.
CRAIG, Marietta, Co.: Empress, Denver; Empress, Kansas City, 28-July 4.
CREIGHTON, Bertha, Co.: Music Hall, Brighton Beach, N. Y., 29-July 4.
CROSS, Wellington, and Lois Josephine Revue: Empire, London, Eng., 1—indef.
CROUCH and Welch: Grand Rapids Park, Grand Rapids, 29-July 4.
CULLEN, James H.: Orph., Oakland; Orph., Los Angeles, 28-July 4.
DAINTY English Trio: Maj., Chgo., 28-July 4.
DALYS, The: Keith's, Wash.
"DANCE of Tempest": Victoria, 29-July 4.
DARE Brothers: Sohmer Park, Montreal, 29-July 4.
DE FRENCH, Carmelita: Victoria, N.Y.C., 29-July 11.
DE GASCOGNE Cadets: Victoria, N.Y.C.; Sohmer Park, Montreal, July 6-11.
DE LEON and Davis: Orph., Oakland; Orph., Los Angeles, 28-July 4.
DE MAR, Grace: Victoria, N.Y.C., 29-July 4.
DERKEN'S Dogs: New Brighton, Brighton Beach, N. Y., 29-July 4.
DE SERRIS, Henrietta: Orph., Los Angeles; Grand Rapids Park, Grand Rapids, July 6-11.
DIAMOND and Delaware: Keith's, Phila.
DIAZ'S Monkeys: Temple, Detroit.
DICKENSON, D. S.: Music Hall, Brighton Beach, N. Y., 29-July 4.
DOLLY Sisters and Carlos Sebastian: Victoria, N.Y.C.
DOOLEY, Ray, Trio: Orph., Savannah, 22-24; Orph., Jacksonville, 25-27.
DUFFY and Lorenz: Henderson's, Coney Island, N. Y.
DUNBAR'S Salon Singers: Maj., Chgo., 28-July 4.
EDMONDS, Grace: Shea's, Buffalo.
EDWARDS, Leo: Palace, N.Y.C.
ELDRIDGE, Fred: Victoria, N.Y.C., 29-July 4.
ELDRIDGE, Lieut.: Forsythe, Atlanta, 29-July 4; Lyric, Birmingham, 6-11.
EL REY Sisters: Music Hall, Brighton Beach, N. Y., July 6-11.
"ELOPING": Forsythe, Atlanta, 29-July 4; Lyric, Birmingham, 6-11.
ERNIE and Ernie: Keith's, Phila., 29-July 4.
FAIRBANKS, Douglas, Co.: New Brighton, Brighton Beach, N. Y.
FARBER Girls: Grand Rapids Park, Grand Rapids, 29-July 4.
FLORA, Prince: Sohmer Park, Montreal.
FORGET-ME-NOTS, Eight: East End Park, Memphis; Lyric, Birmingham, 6-11.
FORD and Hewitt: Keith's, Phila., 29-July 4.
FOY, Eddie, and Family: Orph., Los Angeles, 21-July 4.
FRANCIS, [illegible], and Argie: Keith's, Boston, 29-July 4.
FRENCH and Els: Victoria, N.Y.C., 29-July 11.
FRIDKOWSKI Troupe: Temple, Detroit.
FRIGANZA, Trixie: Orph., Vancouver; Orph., Seattle, 28-July 4.
GALLAGHER and Carlin: New Brighton, Brighton Beach, N. Y., 29-July 4.
GALVIN, Wallace: Maj., Chgo., 28-July 4.
GARDNERS, Three: Orph., 'Frisco, 28-July 4.
GENARO and Bailey: Lyric, Birmingham.
GILLINGWATER, Claude, Co.: Lyric, Birmingham.
GIRARD and West: New Brighton, Brighton Beach, N. Y., 29-July 4.
GORDON, Paul: Orph., Oakland, 28-July 4.
GORMLEY and Caffery: Forsythe, Atlanta; Lyric, Birmingham, 29-July 4.
GRUBER'S Animals: Shea's, Buffalo, 29-July 4; Temple, Detroit, 6-11.
HAINES, Robert T., Co.: Orph., Los Angeles.
HALLIGAN and Sykes: Temple, Detroit, 29-July 4.
HARDY, Louis: Temple, Detroit.
HARTMAN and Varady: Keith's, Wash.
HAVILAND and Thornton: East End Park, Memphis; Forest Park, St. Louis, 28-July 4.
HAZZARD, Jack: Keith's, Wash.; Keith's, Phila., July 6-11.
HENRY and Francis: New Brighton, Brighton Beach, N. Y.
HENRY, Flying: Orph., Oakland, 28-July 4.
HESS Sisters: Keith's, Boston.
HESSLER, Helen: Poli's, Springfield.
HILL and Whitaker: Orph., 'Frisco; Orph., Oakland, 28-July 4.
HOLMES and Buchanan: Keith's, Phila.
HOPKINS Sisters: East End Park, Memphis.
HOUDINI, Harry: Victoria, N.Y.C., July 6-11.
HOWARD, Chas., Co.: Henderson's, Coney Island, N. Y., 29-July 4.
HOWARD'S Ponies: Victoria, N.Y.C.
IMHOFF, Conn and Coreene: Forsythe, Atlanta; Lyric, Birmingham, 29-July 4.
JACKSON, Joe: Victoria, N.Y.C., 29-July 11.
JARVIS and Harrison: Orph., Savannah, 22-24; Orph., Jacksonville, 25-27; Forsythe, Atlanta, 29-July 4; Lyric, Birmingham, 6-11.
JEFFERSON, Joseph, Co.: Keith's, Wash.
JUNDTS, Les: Keith's, Phila., July 6-11.
KAJIJAMA: Orph., 'Frisco; Orph., Oakland, 28-July 4.
KATALANO and Delaney: Henderson's, Coney Island, N. Y., 29-July 4.
KAUFMAN, Vernie: Keith's, Phila.
KENO, Walsh and Melrose: Keith's, Phila., 29-July 4.
KENTON, Dorothy: Forsythe, Atlanta; Lyric, Birmingham, 29-July 4.
KENT, Anna: Orph., Los Angeles, 28-July 4.
KINGSTON, Chester: Grand Rapids Park, Grand Rapids; Temple, Detroit, 29-July 4.
KIRKSMITH, Six Sisters: Sohmer Park, Montreal, 29-July 4.
KLUTING'S Animals: Morrison's, Rockaway, July 6-11.
KNAPP and Cornalla: Keith's, Wash.
KRAMER and Morton: Orph., Portland, Ore.
KRAMERS, The: Temple, Detroit, 29-July 4.
LA CROIX, Paul: Orph., Vancouver; Orph., Seattle, 28-July 4.
LAI MON KIM: Orph., Seattle; Orph., Portland, 28-July 4.
LANE and O'Donnell: Lyric, Birmingham.
LE BRUN, Duo: Temple, Detroit; Maj., Chgo., 28-July 4.
LE CLAIRE and Sampson: Keith's, Boston; Sohmer Park, Montreal, July 6-11.
LEE and Cranston: Park, Cinti., 29-July 4.
LEFFEL Trio: Keith's, Boston, July 6-11.
LEITZEL and Jeanette: Lyric, Birmingham; Forsythe, Atlanta, 29-July 4.
LESTER, Harry B.: Orph., Los Angeles, 21-July 4.
LEWIS, Walter, Co.: Keith's, Boston, 29-July 4; Shea's, Buffalo, 6-11.
LIBBY and Barton: New Brighton, Brighton Beach, N. Y., July 6-11.
LIGHTNER and Jordan: Dominion, Ottawa, Can.
LLOYDS, Aerial: Maj., Chgo., 28-July 4.
LOCKETT and Waldron: Victoria, N.Y.C., 22-July 4.
LUCAS, Jimmy: East End Park, Memphis.
LUCIER, Lucien, Co.: Orph., Oakland, 21-July 4.
LYDELL, Rogers and Lydell: Keith's, Boston, July 6-11.
MANCHURIANS, Marvelous: Grand Rapids Park, Grand Rapids, 29-July 4.
MARCONI Brothers: Orph., Knoxville, 22-24; Orph., Lexington, 25-27; Grand Rapids Park, Grand Rapids, 29-July 4.
MARENNA and Dalton Brothers: Grand Rapids Park, Grand Rapids, July 6-11.
MARIE, Dainty: Orph., 'Frisco, 21-July 4.
MARTINE Brothers: Orph., Savannah, 22-24; Orph., Jacksonville, 25-27.
MARTINETTI and Sylvester: Victoria, N.Y.C., 29-July 4.
MARTYNE, Howard: Orph., Jacksonville, 29-July 1; Orph., Savannah, 2-4; Forsythe, Atlanta, 6-11.
McCORMICK and Irving: Keith's, Boston, 29-July 4.
McDERMOTT, Billy: Grand Rapids Park, Grand Rapids; Morrison's, Rockaway, July 6-11.
McDEVITT, Kelly and Lucy: Temple, Detroit; Shea's, Buffalo, 29-July 4; Music Hall, Brighton Beach, N. Y., 6-11.
McFARLAND, Geo.: Palace, N.Y.C., 29-July 4.
McMAHON, Diamond and Clemence: Orph., 'Frisco; Orph., Oakland, 28-July 4.
McRAE and Clegg: Sohmer Park, Montreal, 29-July 4.
McWATERS and Tyson: East End Park, Memphis, 28-July 4; Temple, Detroit, 6-11.
MELODY Maids and Man: Orph., Vancouver; Orph., Seattle, 28-July 4.
MELROSE, Bert: Temple, Detroit; Grand Rapids Park, Grand Rapids, 29-July 4.
MILLER, Homer, and Co.: Orph., [illegible]
MILLER and Lyles: Grand Rapids Park, Grand Rapids.
MILLER and Vincent: Dominion, Ottawa, Can., 29-July 4.
MILLER, Moore and Gardner: Park, Cincinnati.
MILLERS, Marvelous: New Brighton, Brighton Beach, N. Y., July 6-11.
MILTON and De Long Sisters: Orph., Jacksonville.
MONTGOMERY and Moore: Henderson's, Coney Island, N. Y., July 6-11.
"MOTORING": New Brighton, Brighton Beach, N. Y.
MONTY and Dot: Orph., Savannah, 29-July 1; Orph., Jacksonville, 2-4; Forsythe, Atlanta, 6-11.
MORTON, Edward: Victoria, N.Y.C., July 6-11.
MOSHER, Hayes and Mosher: Lyric, Birmingham, 29-July 4; Orph., Savannah, 6-8; Orph., Jacksonville, 9-11.
MUDTOWN Minstrels: Forest Park, St. Louis.
MUELLER, Dorothy: Keith's, Boston, 29-July 4.
MULLEN and Stanley: Lyric, Birmingham; Forsythe, Atlanta, 29-July 4.
MURRAY, Elizabeth: Keith's, Wash.; Keith's, Phila., 29-July 4.
NANA: New Brighton, Brighton Beach, N. Y., 29-July 4.
NICHOLS, Nellie: Victoria, N.Y.C., 29-July 4.
NONETTE: Keith's, Phila., 29-July 4; Victoria, N.Y.C., 6-11.
NUGENT, J. C., Co.: Forest Park, St. Louis; Fountaine Ferry Park, Louisville, 28-July 4.
OLCOTT, Charles: Grand Rapids Park, Grand Rapids, July 6-11.
O'MEARA, Josie: Sohmer Park, Montreal; Shea's, Buffalo, 29-July 4.
ORR and De Costa: Orph., Savannah, July 6-8; Orph., Jacksonville, 9-11.
OTERITA: Orph., Los Angeles.
OTTO, Elizabeth: Temple, Detroit, 29-July 4.
PALLENBERG'S Bears: Orph., Vancouver; Orph., Seattle, 28-July 4.
PARILLO and Frabito: Temple, Detroit, 29-July 4.
PARSHLEYS, The: New Brighton, Brighton Beach, N. Y., July 6-11.
PATTERSON, Burdella: Keith's, Wash.
PAULL and Boyne: Fountaine Ferry Park, Louisville, 28-July 4.
PRIMROSE Four: Shea's, Buffalo.
RAFAYETTE'S Dogs: Poli's, Springfield.
RANF, Claude: Orph., Seattle; Orph., Portland, 28-July 4.
RANDOW Brothers: Keith's, Boston, 29-July 4.
RAYNO'S Dogs: Sohmer Park, Montreal, July 6-11.
REDFORD and Winchester: Keith's, Phila., 29-July 4; Keith's, Boston, 6-11.
RELLOW: Orph., Portland, Ore.
REMPLE, H. and B.: Music Hall, Brighton Beach, N. Y., July 6-11.
RESTIVO: Sohmer Park, Montreal.
REUTTER Brothers: Orph., Oakland.
REX'S Comedy Circus: Palace, N.Y.C.
RICE and Morgan: Forest Park, St. Louis.
RICHARDS and Grover: Forsythe, Atlanta.
RICI Trio: Orph., Oakland.
RITCHIE, Adele: Maj., Chgo., 28-July 4.
ROBERTS and Lester: Victoria, N.Y.C.
ROCAMORA, Suzanne: Lyric, Birmingham; Forsythe, Atlanta, 29-July 4.
ROGERS, Will: Forsythe, Atlanta, July 6-11.
ROLANDO Brothers: [illegible] Park, Montreal, July 6-11.
ROMA, Banda: Poli's, Springfield.
ROMEO, Great: Orph., Oakland; Orph., 'Frisco, 28-July 4.
ROONEY, Pat, and Marion Bent: New Brighton, Brighton Beach, N. Y.
ROSS, Clark: Empress, Denver; Empress, Kansas City, 28-July 4.
ROYE, Ruth: Palace, N.Y.C.; Morrison's, Rockaway, 29-July 4.
RYAN and Lee: Palace, N.Y.C.; Music Hall, Brighton Beach, N. Y., 29-July 4; Morrison's, Rockaway, 6-11.
SALE, Chick: Keith's, Boston; Music Hall, Brighton Beach, N. Y., July 6-11.
SALVAGGIS, The: Fountaine Ferry Park, Louisville; Forest Park, St. Louis, 28-July 4.
SAMUELS, Ray: Forest Park, St. Louis, 28-July 4.
SAWYER, Joan: Palace, N.Y.C.
SCHENCK Brothers: Orph., Seattle; Orph., Portland, 28-July 4.
SEEBACKS, The: Orph., Vancouver; Orph., Seattle, 28-July 4.
SEELEY, Blossom: Keith's, Boston.
SELBINI, Lala: Victoria, N.Y.C.
SHAW, Lillian: Orph., Los Angeles.
SHAYNE, Matthews, Co.: Orph., Los Angeles.
SMITH and Doyle: Shea's, Buffalo, 29-July 4.
SMITH, Cook and Brandon: Morrison's, Rockaway, 29-July 4; Victoria, N.Y.C., 6-11.
STANLEY, Stan, Trio: Grand Rapids Park, Grand Rapids; Temple, Detroit, 29-July 4.
STERLING and Marble: Orph., Oakland; Orph., Los Angeles, 28-July 4.
STEPP, Goodrich and King: Keith's, Boston; New Brighton, Brighton Beach, 29-July 4; Grand Rapids Park, Grand Rapids, 6-11.
STONEY, Belle: Music Hall, Brighton Beach, N. Y., July [illegible]
SULLY Family: Keith's, Phila., July 6-11.
SURATT, Valeska, Co.: Orph., Oakland; Orph., Los Angeles, 28-July 4.
SWISS Girls, Three: Victoria, N.Y.C.
SWOR and Mack Co.: Temple, Detroit; Maj., Chgo., 28-July 4.
TANNEN, Julius: Orph., 'Frisco, 21-July 4.
TEMPEST, [illegible]
"THREE [illegible]": [illegible]
T[illegible]: Forest Park, St. Louis; Grand Rapids Park, Grand Rapids, 28-July 4.
"TEMPTATION of Adam and Eve": Victoria, N.Y.C.
THOMSON, Chas.: Music Hall, Brighton Beach, N. Y., July 6-11.
TIMMONS, Irene: Orph., Oakland, 28-July 4.
TOM [illegible]: Victoria, N.Y.C., 29-July 4.
TOYGOSHIN Troupe: Keith's, Wash.
TRAIN'S Seals: New Brighton, Brighton Beach, N. Y.
TOOTER, [illegible]: Victoria, N.Y.C.
VAN, Martin: Keith's, Boston.
VANDINOFF and Louie: Sohmer Park, Montreal, July 6-11.
VIRGINIA Girls, Three: Orph., Jacksonville; Orph., Savannah, [illegible]
W[illegible]: [illegible] Fountaine Ferry Park, Louisville; [illegible] July 4; Forsythe, Atlanta, 6-11.
WARD and Cullen: Keith's, Phila., 29-July 4.
WARREN, C., and Co.: Orph., Los Angeles, July 6-11.
WATSON, Sis: Palace, N.Y.C.
WEBBER, [illegible]: Keith's, Phila.
WHITEHEAD, Joe: Fountaine Ferry Park, Louisville; East End Park, Memphis, 28-July 4.
WHITESIDE, E., and Picks: Sohmer Park, Montreal.
WHITFIELD and Ireland: Poli's, Springfield, July 6-11.
WILL and Kemp: Orph., Portland, Ore.
WILLIAMS and Wolfus: Palace, N.Y.C.
WILLIAMS, Mabel, and Kate Wales: New Brighton, Brighton Beach, N. Y.
WILLS, Nat: Lyric, Birmingham, July 6-11.
WILSON and Aubrey: Fountaine Ferry Park, Louisville, 28-July 4.
WILSON, Doris, Co.: Orph., 'Frisco, 28-July 4.
WOHLMAN, Al., and Eugene Abrahams: Victoria, N.Y.C.
WOOD, Britt: Orph., Seattle; Orph., Portland, 28-July 4.
WRIGHT and Dietrich: East End Park, Memphis, 28-July 4.
"WRONG from the Start": Orph., 'Frisco, 28-July 4.
WYNN, Bessie: Orph., Los Angeles.
YULE, Charles, Co.: Orph., Portland, Ore.
YVETTE: Orph., Portland, Ore.
ZEDA and Hoot: Orph., Jacksonville, 22-24; Orph., Savannah, 25-27; Keith's, Boston, July 6-11.

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

"ON TO DAYTON"

DAYTON is the next station, and here's hoping that the stop-over will prove more enjoyable than the recent New York event. It is likely to be, for, while others come, go, and are forgotten, President NEFF, with all his faults, is forever with us and ready to answer for his sins. One cannot talk very much about the exposition just closed without being accused of rattling the skeleton, but little talk is necessary. We have bright visions of the riot that will be caused by manufacturers anxious to exhibit in an exposition next year under the same auspices. Yes, there will be a riot, if the popcorn peddler, the lemonade merchant and 'mein host of the bar,' HARRY STEVENS, can cause one, for film men will be as conspicuous as a vacuum.

There are brighter skies out Daytonway. President NEFF, of the Exhibitors' League, is a politician, and when it comes to running anything, from an exposition to a nation, personally, we'll pin our faith to politicians. Dayton itself is out to show what it can do. Theater proprietors, as scarce as white elephants at the Gotham affair, will invade the Ohio city by the thousands. With a politician holding the reins success seems assured, for, and this last might well be remembered until the exposition is over, in view of whispered rumors that have reached Broadway, men who play politics are only in danger when they overreach themselves, when power makes them forget the dictates of reason.

A PROTEST

He entered the office with the timid air felt only by children and patriarchs. But there was a spark hidden in his eye and he scarce needed the invitation to speak.

"I am the original photoplay plot," he started; "the reliance of all authors. I am the lost memory story, the mistaken identity tale, the mortgage that must be lifted, the little child that shall lead them, the girl lead astray by the city chap but saved by her village swain, the judge sentencing his own son, the moonshiner's daughter who loves the revenue officer, the intercepted letter and its brother that falls behind the post-office counter and is not discovered until twenty years later; yea, I am all of these and many more. Gathering all my legions around me I wish to solemnly protest that the rumors of my death are an unwarranted fabrication, or I might make use of one of my step-relations that has grown gray in the service of newspapers—'they are greatly exaggerated.' Statements that I have passed into the beyond are naught but a malicious attempt on the part of the older writers to bar the door of Filmland to the struggling mill-hands, office boys and high school pupils. What else can I be expected to believe? Why is it that every text-book on the subject of photoplay writing announces that I am cold in death, and warns young writers to 'mention my name to few people,' for all the elite have long since forgotten me? Why is it that experienced writers tell their youthful friends that acquaintance with me is a certain sign of amateurishness; why should my entrance into a conversation between film men be the signal for scoffing laughter, and the cue for reminiscences of the olden days? Why, in plain American, am I considered a *joke, a dead one?*

"'You are dead,' they say; 'I am alive,' say I. Indeed, I am very much alive, and if you do not believe it look through the reviews in any issue of THE MIRROR and see how frequently my familiar features greet you. Remember all the motion pictures you have seen during the past few months; how often have I not bowed to you from the screens? List to that director telling his company of the thrilling, sensational, *original* plot he has ready—yes, those are my whiskers you see protruding from the manuscript. See that staff writer selling special articles while I toil and sweat for him to earn his salary check at the studio. And yet they say I am dead. 'Oh, ingratitude—' I've mislaid my Shakespeare, but if all dead men were as

(Continued in last column)

SHOWING HOW IT IS DONE

By ROBERT GRAU

With a Letter from Thomas A. Edison

THERE is no more interesting phase of the moving picture situation at the moment than that which has to do with the now widely discussed problem as to whether the personal appearance in the flesh of the stars of the screen before the tremendous public which idolizes them is to be regarded as for the best interests of the motion art from a distinctly artistic standpoint.

While the present writer holds views opposed to such procedure, in one sense he is thoroughly reconciled to the effort on the part of the real stars of filmdom to convert their amazing popularity into coin of the realm when the excursion from the film studio to the stage of the playhouse is conducted with grace and dignity. But while I do not believe that these personal appearances of photoplayers properly exploited operates against the constructive side of their own future careers, it is indeed a question whether, save in rare instances such as in the stage appearances of John Bunny and Florence Turner, both truly adept entertainers and experienced monologists as well, it would not be by far the wisest policy for the film producer to place an embargo on any general stampede of the playhouse stage by the ladies and gentlemen who have found a new and profitable outlet for talent which, in truth, first found ample expression in the film studio. Moreover, there are those who believe, like Marion Leonard, that the screen star owes a little to the public and to the producer, an obligation that Miss Leonard has thought could best be fulfilled by confining her appearances artistically to the film studio.

But to take the public still further into the mysteries of motion picture production and "show them how," I do not hesitate to endeavor to call a halt.

In April, 1914, an important film-producing company conceived the idea of taking the public into its confidence in a manner so revolutionary and so calculated to dispel the illusions of photo-playgoers that the subject is serious enough for discussion in these pages. Undoubtedly the success of the personal appearance of John Bunny and associates in a silent play at the Vitagraph Theater provided the incentive for the presentation of "The Baited Trap" at the Republic Theater. In this last production, the "Imp" players, headed by King Baggot, appeared in person, even speaking their lines; but this was the least serious phase of the innovation.

What can have possessed so intelligent a producer as Carl Laemmle to reveal to the general public "how moving pictures are made," is something few persons interested in the future of the new art can comprehend. In the instance of Mr. Bunny's public appearance, J. Stuart Blackton provided a dainty and artistic play without words, which gave to the inaugural programme at the Vitagraph Theater just the diversion needed; but at the Republic Theater King Baggot and his associates, while undoubtedly providing a novel entertainment, seemed to merely emphasize the fact that, after all, the mass of scientific phenomena over which millions of "fans" were mystified was merely the work of ordinary humans and simple mechanics.

It is well that this ill-advised innovation found a small vogue in a big city playhouse of high grade. To have presented such a spectacle as a companion offering to the truly artistic "Samson," was in itself an amazing incongruity. If the gentlemen who have been enriched through the remarkable growth of a God-given new art wish to put to a test the public's loyalty, let them continue to reveal the secrets of the film studio. Even now, the majority of film patrons know what they never should have discovered, namely, that the pictures are not taken consecutively. A year ago 95 per cent. of the public which patronizes the nickel and dime theaters were kept in suspense by their ignorance of the very things revealed through "The Baited Trap" production, and as to what percentage of these millions of new theatergoers hold the illusion that photoplayers are superhuman or at least not merely human, may quickly be learned if the country is flooded with such productions as "The Baited Trap." I wished to have Mr. Edison's views on this subject, and I am privileged to present them as appended herewith:

"DEAR MR. GRAU:

"I received your favor of the [illegible] ultimo, in regard to the new book upon which you are engaged. Let me say in reply that I believe it is a great mistake to show the public how motion pictures are made. It destroys the illusion and will result ultimately in the loss of immense sums of money to the moving picture industry.

"Yours very truly,
"THOMAS A. EDISON."

(Continued from second column.)

useless as I am, Woodlawn Cemetery would be a resurrected Barbary Coast.

"But I must be calm, for at my age excitement is dangerous. My bones are creaking now and my skin is withered. To tell the truth, there are many homes for the aged that I would be perfectly willing to retire to. But find me a retreat hidden in the wilderness, a haven without a telephone or other link with the outside world. Put me where the appeal of the plot-sterile author shall go unheard, where the grasping hand of the prating director shall reach in vain."

TEFFT JOHNSON,
Vitagraph Director.

WILLIAM RUSSELL,
Of the Biograph.

SALLY CRUTE,
With the Edison Company.
Above: ANNA LOUGHLIN,
Now at Work on the Life-Photo Company's "Northern Lights."

BAN ON "MASTER MIND"

Chicago's Censor Board Refuses Permit to Lasky Production—Slashes Other Films Recklessly

CHICAGO (*Special*).—Chicago's film censors have once more wandered into the limelight. The Municipal Board last week viewed the Lasky production of "The Master Mind," and forthwith decided that a permit to exhibit the picture could not be granted. The reasons stated for the action of the picture judges are "because the picture portrays how a criminal directs and influences his gang and shows a number of robberies, blackmail, and other crimes." It is intimated that the local Lasky representatives will not be satisfied to let the board have the last word. "The Master Mind" as a play found no opposition in Chicago last season.

The local censors are wielding the shears on films brought before them almost without mercy. "The Little Senorita," a Princess film released on the Mutual Programme, was also refused a permit because, in the opinion of the board, it "portrayed a series of holdups and a robbery, and is based on the story of a traitor to the Mexican revolution who refuses to give his former pals financial aid." Just whether they were more impressed by the refusal of the player to give his former partners financial aid or by his turning traitor to the Mexican revolutionists the censors would not say.

"Captain Alvarez," considered one of the most artistic features released recently, had its subtitles slashed right and left by the censors for no apparent reason other than that they spoke of violence. "The heads of these martyrs have been spiked on the city gates," was one of the leaders that offended the sensibilities of the censors. Likewise, "The next day another victim was found strangled." Several of the scenes of battle and hand-to-hand tussles that helped "Captain Alvarez" to its long run in New York were eliminated by the Windy City's guardians of the public's morals. In "The Passing of Diana," a two-reel Vitagraph, the scene showing the men taking the body of the girl from the auto wreck, a photograph of which is shown on this page, was cut out.

Even the masterpiece, "Cabiria," has suffered, two small scenes being eliminated. One showed the whipping of the nurse of Cabiria, and another the tossing of a man into a burning vase by Maciste, Fulvius's giant slave. A woman jumping into a well in "One of Our Girls," the latest Famous Players picture, was slashed, as were the shooting scenes at the exact points where the shots were fired.

These are but a few of the corrections made in the better known pictures. In the single and two-reel subjects the censors are finding their real delight. Local exhibitors, who found the board willing to let up a little after the reversals suffered by Major Funkhouser, now assert that the censors are becoming more unreasonably severe than ever. Exhibitors say that their patrons are complaining because the cut-outs make many of the stories almost unintelligible.

FILMS FOR ADULTS ONLY

Chicago Alderman Would Have Separate Shows for Children and Their Elders

CHICAGO (*Special*).—Alderman Ellis Geiger has introduced in the local City Council an ordinance that would result in the establishment of two classes of picture performances, one for adults and the other for children and adults who would care to accompany their youngsters. The ordinance was drawn up after consultation with Major Funkhouser and empowers the censors to grant the two kinds of permits for pictures. It is expected that from this beginning would develop separate classes of theaters to show the pictures authorized by the different permits.

The present rule of the censors is to "look at all pictures through the eyes of the child." This results in the barring of many pictures that would be proper for showing to adults and unnecessarily severe cutting of others.

HUTCHISON GOES ABROAD

American Company Head Off with Family for a European Tour

The White Star Liner *Olympic* steamed out through the Narrows last Saturday with Samuel S. Hutchison, president of the American Film Manufacturing Company, Mrs. Hutchison, and their two sons, Hobart and Winston, aboard.

Mr. Hutchison is going abroad on a business trip and does not expect to return to this country until September. He will spend his time in London, with jaunts to the various other business centers of Europe. His family accompanies him to relieve the monotony of solitary travel.

SMALLWOOD TALKS TO AD MEN

Advertising motion pictures are to receive due attention at the convention of the Associated Advertising Clubs of America held all this week at Toronto. Arthur N. Smallwood, head of the Smallwood Film Corporation, is scheduled to deliver an address on "The Use of Motion Pictures in Advertising and Selling." The address by a practical film man will be supplemented by C. M. Lemperly, advertising manager of the Sherwin-Williams Company, who will show the ad-film of his company, and Edwin L. Barker, of the International Harvester Company, who will exhibit an industrial film made under his direction.

SMALLEYS LEAVE UNIVERSAL

Bosworth Gets Talented Couple—Alleged Fake Picture School in Court—Newsy Notes of a Busy Colony

LOS ANGELES (*Special*).—The Smalleys—Phillip and "Lois Weber"—have left the Universal to join Bosworth, Inc., producer of Jack London stories. The twain are known as among leading producers of modern film drama. They will put on their own stories at the new studio. Mrs. Smalley also is a notable creator of photoplays. Rupert Julian and his talented wife, Elsie Jane Wilson, will take over the vacated Universal release and put out the Rex brand.

Los Angeles has the feature fever at present. Tally, the pioneer, began the siege many weeks ago, after enjoying the quiet life at his new uptown theater. The Mary Pickford films sent him a long waiting line. Then Clune opened the big Auditorium for features and has drawn fine crowds for several weeks. Next Woodley's, opposite Tally's house, switched from success with a Mutual programme to features. Now Clune has changed his General Film programme to features, and the mixed-deck is only to be found at second-run houses. The success of this sudden plunge is somewhat in doubt. Second-run houses with a long programme of shorter productions are making very good, but some of the houses of the six-reelers are not lining them up outside; and there are a number in addition to those enumerated. The general consensus of opinion among exhibitors seems to be that the mixed programme is necessary and is here to stay. These declare that a reaction is due as regards features on the promiscuous order. That first-class multiple reel stories of known story, noted actor or famous producer will succeed in any case is admitted, however.

Another moving picture "school" has taught a bitter lesson to those who ached to become famous on the screen. The Ako Moving Picture Company, a "co-operative" concern, announced with a flourish and written up by many eager journalists, save those of the wise trade journals, was given court attention here a few days ago. The victims allege that thirty-seven of them paid from $20 to $40 each to the promoter, A. J. Peterson, giving their service in the pictures for nothing. It is claimed that few pictures actually were taken. This is the testimony of Basil Lowe, the camera man:

"We used to rig up the whole company and parade them in front of the camera while I pretended to take pictures. But there was no film in the camera. We shot blanks most of the time. This was always true when Peterson had some new women out to the camp whom he was trying to induce to invest money."

The entire aggregation declares that Peterson promised to make each individual a star. The prosecuting attorney is investigating.

A Kathlyn Williams production is to be released June 29 wherein the Selig leading lady wrote, directed and played in the animal feature. The title is "The Leopard's Foundling." Thomas Santschi and Charles Clary are other principals.

The Photoplayers' Club has burst into melody. That live organization, which continually is breaking out in new spots, has decided that harmony should be heard as well as seen. Therefore the syncopated grand opera and other classics will fill the air at the beautiful club rooms as soon as the male chorus, just organized, becomes piano-broke. Charles Giblyn and Wallace Reid are responsible for the threatened outburst. Thomas Taylor Drill, one of the best known singers and instructors of the country, is a member of the club and will lead the organization in the way it should go, if persuasion can bring it about.

Edwin August has left the Balboa Company to continue his previous work with his feature company. He has not determined as to his method of release as yet.

William D. Taylor late of the Western Vitagraph is directing his first picture at the Balboa. It is "The Judge's Wife" written by Mr. Taylor. The play will feature Neva Dolores.

The Albuquerque Company has taken the Brown ranch of several hundred acres for its work. It adjoins the Universal ranch, a few miles beyond Hollywood.

Although Rollin S. Sturgeon has been in the legitimate automobile class for a number of years, his recklessness to date has been dashing madly along in a studio machine at the rate of fifteen miles an hour. He says it hurts his eyes to tear up the boulevard at a greater rate. He blossomed out with his own wagon the other day and attempted to drive it himself. Truthful witnesses declare he wrote an entire multiple-reel scenario on the boulevard with his wheel tracks during the first hour. The most thrilling scenes were lost, however, in the flower beds of adjoining homes.

A number of photoplayers have offered to write that Indian song for Frank Montgomery on condition that he will not insist on singing it himself. This seems a cheaper method than paying the large cash prizes offered.

D. W. Griffith has been discovered. While kneeling on his prayer-rug each day, with his face to the East—which, as everyone knows, means New York—he has refused steadfastly to even turn a listening ear while the choir chanted, "I love you, California." And yet this same individual has been buying up property hereabout for several months. Just for that we will reveal his middle name some day.

Mrs. Frank E. Woods, better half of the beloved "Spec," is as brave as she is brainy. She had a birthday recently. Instead of hiding the fact, she gave a party and let the delighted guests count the number of years indicated on the cake. Now we all know where Frank acquired his regard for truth and veracity.

Apropos of the Woods, a correspondent writes: "I note by your letter in THE MIRROR that "Spectator" Woods weighed one and one-half pounds at birth. At least one pound of that weight must have been brains." Now blush, "Spec," blush!

Joe Singleton and Ray Myers are putting on a three-reel drama, "The Victim of the Desert," at the Norbig studio, Edendale. Both are acting.

Milton H. Fahrney, the first director of the Nestor Company, and Alexandra Phillips Fahrney are in New Jersey, where Mr. Fahrney will direct six-reel features. The wife will write special photoplays. They expect to return to their beautiful home in Hollywood before many months.

Grace Cunard recovered from her operation in time to play in the thirteenth story of the "Lucille Love" series. No fatalities occurred, although regular cabaret performers were used in the cafe scene.

Jack Blystone now is directing Bess Meredyth in comedies at the Universal.

The able Otis Turner has begun "Damon and Pythias," to be filmed in six reels. The veteran has prepared for a pretentious production at the Universal. William Worthington and Herbert Rawlinson are the principals.

George Bronson Howard's story, "Francois Villon," is being filmed by Charles Giblyn's company at the Universal. Murdock Macquarrie and Pauline Bush are the leads. First will come a three-reeler, followed by five separate two-reelers. Dick Willis adds that Macquarrie is the "Villon." We will provide Dick's address to anyone who will guarantee justice.

W. E. WING.

ETHEL BARRYMORE FILM

All Star Company to Present Stage Star in an Original Screen Drama

Since the announcement that the All Star Company had succeeded in inducing Ethel Barrymore to appear in a photoplay, there has been much curiosity as to which of her stage successes would be chosen for the screen debut. The All Star Company has prepared a surprise by having an entirely original story written for Miss Barrymore. It is called "The Nightingale," and though from the pen of Augustus Thomas, will be seen on the screen before its stage appearance.

Another All Star production nearing completion is "Dan," featuring Lew Dockstader. Lois Meredith, who appeared in "Help Wanted" on Broadway last season, will also be seen in this picture, and the tip has gone out that the All Star Company has uncovered a new screen star in Miss Meredith.

"THE BEAST" RELEASED JULY 21

The Kalem Company has announced that the two-reel feature, "The Beast," part of which was filmed at Grand Central Palace during the recent picture exposition, will be released on the regular programme on Tuesday, July 21. Alice Joyce is featured in a cast that includes Tom Moore, Marguerite Courtot, and Kenean Buel. Mr. Buel also directed the picture.

AFTER THE AUTOMOBILE WENT OVER THE CLIFF IN "THE PASSING OF DIANA."

Two-Reel Vitagraph, Released June 23. In the Foreground, Marie Tener and James Morrison. The Injured One, Dorothy Kelly.

GOSSIP OF THE STUDIOS

THOMAS SANTSCHI,
Selig Polyscope Co., Los Angeles.

Thomas Santschi has been a Selig player for close on to five years. He was recently rewarded by W. N. Selig for his good work in "The Adventures of Kathlyn" and "The Spoilers" by being raised to directing honors. As a boy, Mr. Santschi was apprenticed to a watchmaker, but it was not long before he found his way to the stage, where he gained his principal experience in stock.

Alice Marc, who contributed some good work to the latest All Star Company production, "The Jungle," is suffering from a nervous breakdown and has been ordered by her doctor to the country for a rest before she begins work on the next All Star release, "Shore Acres."

Peter Lang is again back at his old home in Philadelphia, the Lubin studio.

A Lubin company under the direction of Percy Winter is temporarily located at Point Pleasant, N. J., producing comedy pictures.

Vinnie Burns writes from Pedras Negras, Mexico, where she is working with a company of Blache players on some war pictures. The Fort Lee players seem to be having a good time in the strange land, even though it is some distance from the lights of Broadway. Harry Schenck is directing the picture.

Heilliger, a noted water color artist, has just completed two weeks' work painting a series of Dickens pictures with Tom Terris and his company of English actors as the subjects. The players are appearing under the direction of Herbert Blache in a feature production of "A Christmas Carol."

John Bunny was very much in the limelight at the centennial celebration of Mt. Pleasant Military Academy, Ossining, N. Y. The genial Vitagrapher was one of five speakers, the others being Rear-Admiral Sigsbee, Rear-Admiral Peary, Edward Markham, and George Curtis.

Vera Black has been engaged by the Ramo Company to appear in "The Conqueror," the first of the Paul M. Potter adaptations to be filmed by the uptown company.

Albert C. Froome, who for several years was prominent at the Hippodrome in performing daring deeds, is now with the Thanhouser forces injecting thrills into "The Million Dollar Mystery."

John Bunny is making a brief return to vaudeville next Saturday, when he appears for two days at the Brighton Beach Music Hall to christen that house for the Summer season.

Ethel Clayton, they tell us, has added an imported walking stick to her wardrobe and is never seen without it. Her motor car is intensely jealous. Though this really has nothing to do with the case, the next picture in which Miss Clayton will be seen is "The House Next Door," now nearing completion, and to be followed by "The Fortune Hunter" and "The Sporting Duchess."

Lloyd B. Carleton, Lubin director, expects to soon get under way the production of "The Ragged Earl," with Andrew Mack in the leading role, and which is being produced for the Popular Plays and Players Company.

Jane Novak, of the Vitagraph Company, takes her first big lead in "An Innocent Delilah," a two-reel picture just completed by the Western Vitagraph company. Robert Grey, a new addition to the Santa Monica colony, plays opposite to Miss Novak.

Jesse L. Lasky left for Los Angeles last Thursday for a short visit to his Los Angeles studio.

Watch out for a forthcoming "Beauty" picture which Harry Pollard has just completed. The fair Margarita Fischer is seen in this picture, "The Other Train," as a burlesque star and—whisper it—appears frequently in tights. Frank Cooley is directing the picture with Harry Pollard.

The Keystone Company sent one of its companies, under the direction of Charles Bennett, up Mount Baldy recently, and they were the first party this season to make the trip on horseback. Some fine snow scenes were obtained. During the taking of the picture a dummy man was thrown into a gulch. Three travelers over the mountain saw the "body" and made for it cautiously. When they reached it they found they had been fooled, and this was made doubly sure when they found a paper pinned to the dummy which read, "Return this body to the Keystone Company and get your reward." Hearing a laugh, they looked up and saw members of the company giving them the laugh. The joke was so good that the dupes had to join in, and they spent the rest of the day with Mr. Bennett watching him directing scenes.

Frank Crane is alternating these days between the Imp studio and St. Elizabeth's Hospital, where his wife is convalescing after a serious illness.

Vivian Rich, American leading lady with Sidney Ayres's company, was recently asked why it is that an actress enjoys that element of danger that is frequently necessary to the success of a picture. "Now," said Miss Rich, with a puzzled look, "I just cannot explain. I must admit, when the director tells me it is necessary to do such and such a thing, to perform some act where there is an element of danger, that for the moment I am frightened, because I realize that a misstep, a moment of hesitation, may result in injury. Yet the minute I am in action I forget the danger that surrounds me; the mere fact that there is danger is in itself a fascination.

"In the production of "Nature's Touch" I dress as a boy and creep under a freight train and ride 'the bumpers.' I must truthfully admit that when I reached the location and saw where I had to lie down—when I saw those mighty wheels, when I realized that if I rolled off my little perch I would be ground to pieces—a certain fear possessed me. Yet, strange to say, the minute I was in position and the train moved off I forgot the danger and really enjoyed the novelty of the situation. The train gained momentum, the wheels turned faster and faster, the ground beneath me flew by like a white streak, the dust encircled me, but I enjoyed it. There was something thrilling in the whole experience. I had lost all fear, I enjoyed my ride and really felt sorry when the train a half mile further on came to a stop. I cannot explain the reason why, but nevertheless it is a fact that the actress, when in action, really enjoys that element of danger that surrounds her."

Sam J. Ryan, of the former vaudeville team of Tom Lewis and Sam Ryan, is meeting with success as a comedian in Pathe pictures.

Frank Powell, the Pathe director, has broken into the railroad game. In filming a forthcoming Pathe, Powell went far up into the backwoods to find a train of the vintage of 1850. The locomotive was secured and run twenty miles from nowhere up into the country. After the scene was taken the return trip started, but only a short distance was covered before the fireman had to get off to chase one of his mother's cows that had gone astray. The connection with a real train, that had Jersey City as its destination, was necessary, so Frank Powell had to jump into the fireman's place and shovel coal. Frank says that being a fireman is "some job."

30 FAMOUS FEATURES A YEAR
30 FAMOUS FEATURES A YEAR
DANIEL FROHMAN
Presents
The Renowned Motion Picture Star
CARLYLE BLACKWELL
In a Melodramatic Farce of Romance, Thrills and Laughter
THE SPITFIRE
A Tale of Love Adventure and Daring which brings young and old with its Delightful and Irresistible Appeal In Motion Pictures
In Four Reels
Released June 29th
FAMOUS PLAYERS FILM COMPANY
213-229 West 26th Street
ADOLPH ZUKOR, President
DANIEL FROHMAN Managing Director
EDWIN S. PORTER Technical Director

KALEM'S FIVE-A-WEEK

THE WEAKLING
A Two-Part Drama. The third feature of the Alice Joyce Series. The brothers' furious battle, of which Nancy is the cause, in the storm, one of the extraordinary scenes. A feature which will bring you business.
Released Monday, July 6th. Attention-Attracting 1, 3 and 6-Sheets.

KAINTUCKY BILL
How this former moonshiner, elected sheriff in jest, breaks up the traffic will hold spectators spellbound.
Released Tuesday, July 7th. Attractive 1 and 3-Sheets

A STRING OF PEARLS
Helen Holmes is featured in this two-part detective story. The auto chase after the jewel thief is intensely exciting.
Released Wednesday, July 8
Striking, 1, 3 and 6-Sheets

RUBE THE INTERLOPER
What happens when he gets gay with two chorus girls will cause your patrons to hold their sides.
(On the same Reel)
IN OLD ENGLAND
A game of Rugby between Ireland and Scotland, one of the absorbing scenes.
Released Friday, July 10th

LAME DOG'S TREACHERY
The deadly knife duel between the hate-maddened Indian rivals will hold spectators breathless.
Released Saturday, July 11th
Superb 1 and 3-Sheets

Scene from "LAME DOG'S TREACHERY"

"The Beast," produced at the Exposition
Will be released as a Kalem Tuesday Single-Reel issue. Make a memo of this and wait for further details.

KALEM COMPANY
235-239 West 23d Street
NEW YORK

MARY FULLER CHANGES

Laemmle Secures Edison Star and Director Walter Edwin for New Brand

Mary Fuller, and Walter Edwin, who directed the Edison favorite in most of her successes, have signed contracts to join the Universal Company. It is expected that the change will take place early in July, after the completion of several Edison serials in which Miss Fuller is now appearing. Charles Ogle, also of the Edison forces, it is thought, will soon be added to the Laemmle ranks, though no official announcement has yet been made of his change.

Rumors that Mary Fuller was about to make a change gained circulation among film men early last week, but there were several days of hitches before contracts were finally signed on Saturday. The Universal Company will probably establish a new "Fuller" brand to feature the heroine of "Dolly of the Dailies" and "What Happened to Mary."

Horace Plympton, general manager of the Edison studio, is at present on the ocean returning from a trip to England, undertaken, it is understood, to sign contracts for the photoplay rights to the work of a famous English author.

TO FEATURE PRIMA DONNA

California M. P. Corp. Stars Beatriz Michelena in "Salomy Jane"

As announced several weeks ago in The Mirror, the California Motion Picture Corporation has secured the film rights to "Salomy Jane," Paul Armstrong's adaptation of Bret Harte's famous story. The Coast organization now announces that the prima donna, Beatriz Michelena, well known to opera followers, will be featured in the screen production of the California story. Miss Michelena will be seen in the title-role, and the company supporting her will include House Peters, formerly with the Famous Players Company, Andrew Robson, William Nigh, Ernest Joy, and Clara Beyers.

The California Motion Picture Corporation has been carrying on actual operations at its studio in San Rafael since the first of May, the intent being to get several productions ahead so as to insure the prompt release of features without the necessity of hurried work. The corporation is financed by some of California's best known business men and capitalists, including Herbert Payne, the millionaire sportsman; Henry T. Scott, president of the Mercantile Bank; R. P. Schewrin, vice-president and general manager of the Pacific Mail Steamship Company; Charles Templeton Crocker, owner of the St. Francis Hotel; Edwin M. Eddy, William F. Herrin, Christian de Guigne, and Arthur C. Payne. Alex. E. Beyfuss is general manager of the corporation.

"MILLION DOLLAR MYSTERY"

First Release of Thanhouser Series Given Strong Welcome

The initial release of "The Million Dollar Mystery," heralded in New York by page spread ads, has received a royal welcome from both fans and exhibitors. Two reels of the serial will be issued every week now. This marks Harold MacGrath's second appearance as a screen author, and it is likely that "The Million Dollar Mystery" will duplicate the success of his original offering, "The Adventures of Kathlyn." The scenarios for the Thanhouser serial are being prepared by Lloyd Lonergan.

Prize offers totaling $10,000 are made for the best solution of the mystery after the last number of the serial has been shown. A detailed review of the first instalment will appear in next week's Mirror.

COMING PICKFORD FILM

Famous Players to Present Star in Adaptation of "The Eagle's Mate"

July 1 will see the next Mary Pickford release, when the Famous Players Company will present this star in a photoplay adaptation of "The Eagle's Mate," the novel by Anna Alice Chapin. The release of "The Eagle's Mate" will also mark the initial Famous Players film directed by James Kirkwood. Kirkwood is also seen in the leading role.

In "The Eagle's Mate," Mary Pickford is seen as a wealthy girl kidnapped and taken to the heart of the West Virginia Mountains. Here, in the primitive civilization of the backwoods, the incidents of the story take place.

GET BRADY NOVELS

Vitagraph Company to Film Three of Novelist's Best-Known Works

The Vitagraph Company has secured the rights to film three of Dr. Cyrus Townsend Brady's best known novels, "Fetters of Freedom," "Sir Henry Morgan, Buccaneer," and "The Chalice of Courage."

The three plays will be made into picture form by Colonel Jasper Ewing Brady, late of the United States Army and now a member of the Vitagraph staff. Colonel Brady is also a brother of the author of the stories.

SPANGLED BANNER FILMED

"The Star-Spangled Banner," its inception and the inspiration that led to the writing, is the subject treated in a forthcoming two-reel release by the Edison Company.

INTRODUCING: "MR. AND MRS. WILLIAM ROBERT DALY."
Fritzi Brunette, the Popular Photoplayer, and Director Daly Were Married Last Wednesday.

AMONG THE SCREENERS

If there is no blush on the faces of the bride and bridegroom shown above, it's solely because we do not use two-color work on the inside pages. William Robert Daly and Fritzi Brunette were married last Wednesday with all the rush and haste of high school youngsters, and only their most intimate friends were given any warning. The ceremony was performed at Fort Lee, with a delegation of Screen Club members providing the escort.

Ned Finley leaves this week for the Carolina Mountains with a company of about twenty Vitagraphers. Finley expects to be in the hills for at least ten weeks, and has a supply of strong out-of-doors stories that he has been saving for production in the mountain locale.

Director William F. Haddock has been signed up by the Frohman Amusement Company to direct their features when that organization commences operations. Gus Frohman is standard bearer of the new firm.

Ben Wilson is spending the week at Long Beach with a company of Edison players. Ben is once more appearing in the three-star role of author, player and producer.

Larry McGill, who recently left the All-Star forces, is doing special work producing for the Humanology Film Company, of Boston, of which Jack Rose, prominent in recent New York history, is one of the leading lights.

By way of Los Angeles we learn that Dell Henderson and David Miles have at last left the Coast city on their way to Broadway. With the two directors are the Biograph players, who have been wintering in Southern California.

Harry Spears, former stage-manager for the Majestic studio at Los Angeles, and a member of the Screen Club, after a long illness, passed away in Los Angeles last week.

Anthony Kelly—he writes scenarios—scented a mystery, and suddenly chirped up Saturday at the Screen Club, "What's become of the parrot?" Immediately Leo Delaney almost created a riot in his haste to recall the garçon (from French Morocco). "Waiter," he called, "change that order of Philadelphia spring chicken and bring me anything but fowl."

FIRE DEPARTMENT ACTIVE

Oust Two Film Companies and Hale Others to Court for Alleged Violations

Fire Commissioner Adamson, of the New York department, broke into the front pages of the newspapers last week with a series of sensational evictions of film companies whose studios and laboratories he alleged were being run in violation of the law. On Thursday the commissioner swooped down upon the building at 102 West 101st Street and evicted the Life-Photo Corporation, the Ramo Film Company, and the Commercial Motion Picture Company. None of the companies was given warning of the intended action, and their effects were dumped out upon the street helter-skelter, though within the day other quarters had been found for the studios.

On Tuesday the Fire Department officials entered the offices of several companies in the Candler Building and haled them to court on the charge of storing films within too small a distance of a theater wall. The concerns involved are the Itala Company, Lloyds, Inc., European Feature Films Company, Exclusive Supply Company, Harry Lande, and the Exclusive Feature Company.

"THE GREYHOUND" AT STRAND

The Life-Photo Corporation's production of "The Greyhound" is seen this week at the Strand Theater, where it was booked through the Noted Players Film Exchange, which has the New York State rights on this feature. The rights to the picture were sold through Schottenfels and Reynolds.

NEXT POPULAR PLAYERS' FILM

Popular Plays and Players, Incorporated, after releasing a successful adaptation of "Michael Strogoff," with Jacob Adler in the lead, are now at work on a film adaptation of Andrew Mack's play, "The Ragged Earl." The Irish comedian will appear in his familiar role in the screen presentation.

PATHE ROOSTER CROWS

Over Thirty Members of Pathe and Eclectic Staffs Present at Jolly Banquet

To the tune of "The Marseillaise," L. P. Bonvillain and A. Roussel, vice-presidents of Pathe Freres, the executive staff of that concern, some thirty strong, and a few outsiders, who for the time being paraded Pathe roosters, marched into the main dining-room at Rector's last Friday evening and occupied a lane of flower-covered tables stretching from the windows on the Forty-eighth Street side nearly to the platform on which an animated young woman led the orchestra in its martial greeting. Diners in the room, who wondered what all the commotion was about, soon learned that the Pathe rooster, dangling an Eclectic triangle from its beak, had come to spend the evening. Contrary to the habits of barnyard fowl, it crowed loudly throughout the night and welcomed the dawn in the same jubilant spirit.

Seated at the head of the table were the two vice-presidents—the guests of the executive staff that arranged the dinner. They found red roosters perching jauntily on the edges of their wine-glasses; they found golden roosters on silk pennants waiting to be pinned on coat lapels; they found still other roosters reposing in triangular frames on top of caviar, and finally a waiter introduced the biggest and the most strangely proportioned rooster of all. He was made of moulded ice and stuffed with ice cream. He looked like a swan, but of course was nothing of the kind.

The nucleus of the crowing section was located about half-way between Vice-Presidents Bonvillian and Roussel and the expressive shoulders of the orchestra leader. P-A-T-H-E was sounded with gusto by every rooster in the flock. The names of men who have done big things for Pathe were cheered to the echo. Then, Rector's entertainers having vanished, a quartette of picked voices from Jersey City's executive staff responded to calls for music. The quartette, comprising H. C. Hoagland, P. A. Parsons, Ellis Martin, and W. R. Jillson, did so well that everybody wanted more songs. L. E. Franconi, Paul Panzer, and Mr. Parsons gave solos, and Mr. Jillson, instead of singing, recited a Kipling poem with much elocutionary force.

Shortly after midnight the dining-room was deserted for tables reserved in the ballroom on the floor above. Here Frank Powell, who is said to be the best dancing director in the business, added more glory to the name of Pathe by almost winning the free-for-all one-step contest. John Pelzer and Manuel Rameres Torres had charge of the perfectly arranged banquet and entertainment.

Those present included L. P. Bonvillian, A. Roussel, H. C. Hoagland, C. F. Van Arsdale, M. Rameres Torres, John Pelzer, P. A. Parsons, Ellis Martin, J. M. Kyle, Frank Powell, A. E. Kane, Jule Bernstein, L. S. Williams, F. C. Davidson, L. E. Franconi, M. E. Groves, E. A. McManus, V. H. Hodupp, W. F. Hurst, Louis Gasnier, J. K. Burger, W. R. Jillson, L. S. Williams, Paul Panzer, C. H. Elkin, Charles Arling, L. Bardet, C. Julien, E. V. Laprieno, George B. Seitz, Crane Wilbur, J. F. Van Doren, Fritz Wagner, R. Nicolet, James Hoff, F. J. Beecroft, and Lynde Denig.

SELIG LEOPARD ESCAPES

Chicago (*Special*).—"Carmen," the black leopard, one of a pair recently imported by W. N. Selig, and paying a stopover visit in Chicago until she becomes acclimated, escaped from her cage in the Selig yard here last week and was lost for a day. After her absence was discovered every one in the Selig plant joined a searching party, but without success in finding the big black cat. One of the animal men, knowing the nature of the cat tribe, wisely concluded that she would not desert such a snug harbor as the Selig Polyscope plant for the Northwest side, although all the attractions of Riverview Park were only a mile away. As wild animals are tamed and trained through the appeal to their appetites, he concluded that hunger would bring the animal back. A fine, fat chicken was thereupon sacrificed, and its blood trailed directly to the leopard's cage, where it was placed. Sure enough, in the still watches of the night, the leopard came back and took possession of its old cage.

LUBIN PLANT RECOVERING

Unusual Facilities Prevent Interruption of Releases—Statement by Mr. Lubin

There will be no interruption in the Lubin schedule of releases owing to the recent disastrous fire. Several of the Philadelphia firm's companies are working overtime now to retake films that had been announced for release and which were lost in the blaze that destroyed the storage vaults, while other companies are rushing to completion new stories to keep up the output. The Lubin officials have not yet been able to determine what films belonging to other manufacturers were destroyed by the flames.

Siegmund Lubin, head of the company, with Ira Lowry, general manager, is directing the work of reorganization. Mr. Lubin on Monday made the following statement to The Mirror concerning the fire:

"The good will shown by all my friends has stirred me to an even greater determination, and I can assure you that I have not lost my spirit but with increased zeal I have already commenced to restore the films that were lost.

"By reason of my great organization, with the combined forces of my Jacksonville, Colorado, California, Atlantic City, Betzwood, and Philadelphia studios, I will not miss a single release. Those negatives which were lost will be remade, and I can assure you that we will strive to make more beautiful pictures than ever and that my great feature productions will be more attractive than ever.

"As one of the pioneers of the industry I had my plant as I thought, absolutely fireproof. At a great expense there were constructed four vaults of steel and concrete. All my priceless negatives were stored here. They were well ventilated, and other manufacturers who inspected my plant patterned their vaults from mine. It seemed incredible that any force could destroy them.

"The intense rays of the sun, however, pouring through the vault lights were not taken into consideration when we built, and simply because of the forces of nature the heat so generated was sufficient to start a fire that wrecked two of these vaults and all that they contained.

"When we rebuild we will have vaults that will not be susceptible to such a condition, and the costly lesson will, I hope, be of value to every manufacturer, and I can assure you we will in the future have storage vaults that will protect from every element of danger.

"I have been deeply moved by the loyalty of all my forces and the kind expressions of my friends from all over the world has given me an incentive for higher ideals."

RE-ELECT MUTUAL HEADS

Annual Reports Show the Film Corporation to Be in Flourishing Condition

The annual election of the directors of the Mutual Film Corporation was held last week at the New York offices, and the men who have directed the firm's destinies for the past year re-elected to authority. The officers are: H. E. Aitken, president and general manager; C. J. Hite, first vice-president and treasurer; John R. Freuler, second vice-president; E. L. Thomas, secretary. James N. Naulty has been appointed third vice-president.

At the stockholders' meeting held in Richmond, Va., on June 17, the directors, Crawford Livingston, Felix M. Kahn, George W. Hall, Wilbert Shallenberger, and Addison E. Jones, were re-elected.

Bright reports were read at the New York meeting. Regular 7 per cent. dividends on the preferred stock for the year, beginning July 1, 1914, were declared payable quarterly, and a dividend of ½ of 1 per cent., with an extra dividend of the same amount, declared on the common stock in each of the next four months.

STAGE "BUSTER BROWN" SERIES

The Edison Company is now at work staging a series of split reel subjects taken from the comic cartoons by Richard Outcault, the picturizing of each prank as well as the production being in the hands of Charles France. Buster Brown will be acted by Norris Millington. Mary Jane is to be taken by Constance Robertson, whose mother is also a well-known actress. The daughter, who was with the original company of "Buster Brown" in the same role also played for a number of years with Viola Allen.

EDISON FIELD DAY

To-morrow, June 25, will be observed by a complete shut down on the part of all industries working under the Thomas A. Edison name, and a field day will be observed at Olympic Park, Newark. The prizes for the different events will be awarded by the inventor himself. The Bronx studio is among the plants that will shut down.

TO CENSOR THEATERS

New York's new Commissioner of Licenses, George Bell, announced last week that he will soon institute a crusade to bar immoral films from New York motion picture theaters by exercising the power of revoking the licenses of any houses showing such pictures. "I won't advertise these films," said the Commissioner, "but when my inspectors find a picture that they think should not be shown we will just shut down the theater." The stand has met with editorial approval in several of the Gotham dailies.

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THE BEAUTIFUL AND CELEBRATED PRIMA DONNA

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

HERBERT PRIOR,
Edison Player, Also Successful as a Scenario Writer.

We all remember Mrs. Leo Hunter's garden party in honor of Mr. Pickwick and those immortal verses which she read for the delectation of the "literary" guests present. If we recall them correctly, the touching quatrain went something like this:

. . . and shall cruel boys,
With bulls and brutal noise,
Chase thee from thy marshy joys
On a log,
Expiring frog?

And the talented Mrs. Hunter's couplets were no more comical than are many of the articles on motion picture play writing that are appearing in many of the popular weeklies and monthlies. A few of these special articles are correctly written and beneficial to the photoplay author, who endeavors to miss nothing that is written on an all-absorbing subject. The majority are incorrect, misleading, and, judging from numerous inquiries we have received from beginners in the art of photoplay writing, the articles are also detrimental to their welfare. Letters to us run something like this: "I see in the Greenfield Weekly, under the caption, 'How Motion Picture Plays Are Written,' that the proper form for motion picture play manuscripts is to start with the scene plot, then the cast, and end the play with the synopsis. Is that the proper order in which editors insist that a play be sent?" Then the *Monthly Wagonwheel* comes out in a lengthy article written by another great unknown, who says that "any one can do it," and that the beginner, starting aright, can "easily earn $30 weekly" writing picture plays. And so it continues, each article seemingly going it one better than the preceding one, and the magazine editors giving the impression that they are accepting anything and everything on the subject without an eye to the important question of whether the author can write authoritatively about a difficult art. Many of these articles are doing harm, as any photoplay department editor can prove to you by his correspondence. It has evidently come to the point where any space writer, desiring to earn an extra stipend, sits down and dashes off about three thousand words on how to write and market photoplays. We would advise the would-be author to take these stories in the spirit they are written, and to read only those publications which make a specialty of careful information for the photoplay authors and editors.

* * * *

How They Started.

In one of these special articles that appeared recently in a monthly publication, the author made the unqualified assertion that every successful photo-playwright in the field to-day is a magazine writer of prominence. This is but another misleading statement, and is designed to discourage those who possess the qualifications of imagination, perseverance, and intelligence. While it is true that many writers of fiction have succeeded in Filmland, it is also true that many of the leading photoplay authors were unknown to fiction before they climbed the ladder to success in the field of photoplays. Giles R. Warren, author of hundreds of successful photoplays, formerly editor of Lubin, Imp, Powers, Victor, etc., now a successful director, was once a cow-puncher, then an actor, and he never wrote a magazine story in his life. Hettie Gray Baker was a librarian when she started into the game. Van B. Powell, now adapting the works of George Randolph Chester for Colonial, a few years ago worked in his father's automobile garage. C. B. Hoadley, editor and author, was sporting editor of an Ohio daily newspaper when called to the front. Marc E. Jones was learning the trade of an electrician when he heard the call to go and write photoplays. E. M. La Roche practised law at one time; Mrs. F. Marion Brandon wrote advertising copy before writing photoplays and editing them; Ben Schulberg, of the Famous Players, started in life as editor of a house organ for a clothing manufacturer; E. R. Coffin and Shannon Fife both were employed on ranches at one time; Emmett Campbell Hall used to write special articles for newspapers and trade journals; Horace Vinton, first editor of the American Film Company, is an actor; E. M. Wickes wrote songs, and does yet; Captain L. T. Peacocke served in the British Army; Jack Byrne was an actor for ten years, and there are many others we might enumerate who first made names by writing photoplays and not magazine stories. Despite all the statements to the contrary, there is a good opportunity in the field of writing photoplays for those who possess certain talents, no matter in what walk of life they may be. Articles breathing discouragement to every one, excepting novelists and short story writers, may be written with selfish purposes for all we know; we do know, however, that they are written mistakenly. There is as large a proportion of newspaper men writing successful photoplays to-day as there are magazine and book writers. In almost every instance the newspaper man writes and develops his own stuff, while many of the novelists, not all, furnish their names and the plots, and another does the perspiring. There is an opportunity for you to succeed if you are of the right caliber, no difference whether your name has appeared in a magazine's table of contents or not.

* * * *

Censoring Motion Pictures.

We advise all photoplay authors, real or near, to write Representative S. D. Fess, Washington, D. C., for a copy of the preliminary hearings on a Government Board of Censorship. The hearings were held before the Educational Committee of Congress. Copies of the reports will be sent freely. With the subject of Censorship being discussed pro and con; with several States enacting freak laws governing motion picture productions; and new rulings being promulgated by the National Board of Censorship, it behooves every photoplay author to keep up-to-date in order that he or she may not incorporate scenes in stories that will cause their rejection. One of the new regulations is the curtailment of those prolonged love scenes which are sometimes ardent beyond the requirements of the dramatic situation. "The board recognizes the difference between expressions of affection and sensuality." It could be hoped that these prohibitions could be extended to the vaudeville and legitimate stages, but discrimination against the motion picture seems to be as *fait*. Other scenes recently ostracised are: Women's smoking, opium joints, gambling scenes, dance halls, vulgar flirtations, and other underworld scenes. The constant picturing of the use of guns, revolvers, knives, clubs, and "wild and woolly West" films are to be discouraged. "Social evil" films will be recognized where the facts are presented in a sincere way. "Unwritten law" themes and "frontier justice" will be frowned upon. Crimes barred are train wrecking, burglary, etc. Suicide will also not be shown or suggested. However, there is nothing in the above restriction that should handicap the photoplay author who does not habitually turn to the underworld for his plots. The screen will be better off without a lot of the details that have been enumerated above.

* * * *

Stay at Home.

He walked into THE MIRROR office with a suitcase in one hand and a bundle of manuscript in the other. "I have come to New York to write photoplays," he said. "You see, I live in Walnut Hills, it's a very small place, and there is no opportunity there for one to succeed in literature."

"How many photoplays have you sold?" we inquired.

"I have sold two," he replied. "However, I have seven good ones right here that I think have been rejected because I live in a country town. I know that one has to live in New York to succeed in this game, and I am told that my photoplay school diploma will give me immediate consideration."

He reached down into the suitcase and produced a parchment which was like Joseph's coat—of many colors. It was beribboned and be-sealed, and it stated that the lad had taken the complete course in photoplay authorship in a certain "institute," and was qualified in every respect to write photoplays. He displayed the parchment proudly to the admiring gaze of the office staff. It was with regret that we were obliged to shatter the boy's romance and to give him some sage advice.

"Go back to your home," we urged. "New York city has but elbow room right now for the literarily inclined. This city has also been written to death, and in Walnut Hills you can undoubtedly gather fresher and more attractive plots than you can in the city. There isn't a locality in this country but that will furnish unique plot material if you will learn the habit of observation. The types in Walnut Hills are undoubtedly of interest, many of them, and to incorporate them truly in photoplay plots will afford that atmosphere so much desired by the editors. Go back to Walnut Hills, get your regular job back again. Write photoplays in your spare time. Many are called to New York and few are chosen. Living is cheaper in Walnut Hills and the typewriter works there just as well in the parlor of your home as it will in a hot hall bedroom in New York. Go back to Walnut Hills and keep on writing. The money you receive for your plots will last longer there, and the sums paid will be just as large. Some day, if you persevere, you may receive the call from some editor. Until that time remain at home, write of the people and the environment you know, for the successful writers do not all live in New York by any means."

Did he take our advice? We hope so, but we do not really know. He said he would—it was the best advice we had to offer!

* * * *

Something on "Spontaneity."

A. E. Bishop is a young man who works in a store. One day he decided he would try and write some photoplays. He wrote sixteen and sold them all, one right after another. This is an exceptional case, of course, but Mr. Bishop never wrote for the magazines or the newspapers. Here is what he has discovered while writing those sixteen salable photoplays, most of them comedies: "I find that my best work is never that which is labored or forced or done under pressure. It is the work which is spontaneous—which actually forces itself on paper. It is the action that is natural—which seems to bubble forth, which seems to gush forth as a spring, and not that which, as a well, has to be pumped out or urged by some external means. Let us start a farce—an Amateur Dramatic Company in Jaytown—suppose we wish one of our characters to fall off the stage and through the bass drum, knocking down all the musicians in the orchestra. If we force him to the edge of the stage right over the drum, then when he falls, have all the others simply fall over in their chairs and act like clowns, we would have nothing really funny. It might be amusing to an infant, but a more developed intellect must have a little finer humor than this. Now, if we have our character come out upon the stage in a serious attitude about to give a funeral oration, then his feet accidentally slip, the drum just happens to be in the way—he falls through it—accidentally falling against the drummer, who, throwing out his arm to catch himself, knocks over the cornetist, who is naturally clumsy and who naturally (not deliberately) falls over the rest of the orchestra—we have something spontaneous—we have something funny—we have real humor. In the former everything is artificial and forced; in the latter, everything is spontaneous and natural. I do not believe in waiting for an inspiration to write in order that the work will prove spontaneous, and I do not believe in continually writing without an inspiration—for then the work is bound to be more or less artificial and forced. The staff writer, of course, can do this and must keep at it continually. But the work of the free-lance must be original and fresh to sell. What I believe in to be a successful writer is to continually seek inspirations and use them. More or less variety in life, healthful and logical thinking, stimulated by cheerful and invigorating emotions are the best incentives for good work. And one may attain continual inspiration by striving for true happiness, health, variety, and invigorating emotions. Then, by training our imagination to grasp suggestions and form them into plots, we should succeed in the writing game. Imagination plus experience and literary training plus inspiration should equal success. Be imaginative, strive for inspiration, then work. Be original and spontaneous and success is bound to come. Originality is the germ of writing, and imagination is the spirit that moves that germ. At least I have found it so, and I give my methods so that the other beginners may more or less profit by them."

* * * *

Kindly Read and Profit Thereby.

You photoplay authors who persist in sending your work to unknown people, attracted perhaps by glittering offers, should read the following experience of an author who has learned something in the school of experience. He writes: "I sent a certain concern in Montana two of my photoplays, with no response or acknowledgment from them. The concern, unknown to me, had been advertising extensively for such work. I placed the matter in the hands of the post-office inspectors and they reported to me that the 'company' was a young man of eighteen years of age, a college graduate. On questioning the young man how he came into the business of collecting photoplays, he stated that he answered an advertisement from a mail order house on 'How to Become a Photoplay Broker,' that he took the course, said mail order house placed ads in the magazines for him and that returns came in surprisingly fast; so fast, in fact, that he was unable to attend to them, hence the frequent inquiries from ambitious writers. He showed the inspector a list of forty authors who had sent him their work. He agreed to drop the business upon advice of the inspector and to return all manuscripts in his possession. Inclosed is a copy of a letter received, and I hope you will be able to use some of this information for the benefit of authors real or near, for I have discovered that if you have the right kind of stuff no trouble will be experienced in disposing of it to any of the reliable manufacturers." The letter: "Under separate cover we are returning the two scenarios you submitted some time ago. They were so long under consideration of the producing company that you have perhaps grown uneasy concerning them. We have found that handling of scenarios is unprofitable and are closing operations. Please do not send us any more scenarios, as we are returning all that have been sent to us by various authors, and will suspend all business operations."

* * * *

Pertinent Pointers.

Do not write book adaptations. This promises to become a business in itself, several bureaus for furnishing adaptations already being opened in New York.

Read the manufacturers' announcements in this paper for lists of those in the photoplay market. The markets listed in many books and publications cannot be kept up-to-date, for the requirements of the manufacturers are constantly changing.

Jumping into the middle of a plot and then working backward to the explanation as the story progresses is an ancient literary trick of the hack writer. The method will not last long in the photoplays.

Practise makes perfect. We assert that the more scripts primarily rejected the better training for the beginner. This sounds unusual, but it is a fact. Perseverance is what counts. If you are of the right sort,

(*Continued on page 33.*)

THE FILM RECORD

FEATURES ON THE MARKET

General Film Company

Lord Chumley (Bio.-K. and E.). Four parts.
'Neath the Lion's Paw (Melies). Three parts.
Woman Against Woman (Bio-K. & E.).
Seven Days (Bio.-K. & E.). Three parts.
Strongheart. Three parts.
The Good-for-Nothing (Essanay). Four parts.
The Billionaire (Bio.-K. and E.). Three parts.
Mr. Barnes of New York (Vitagraph). Six reels.
Love, Luck and Gasoline (Vitagraph). Three reels.
The Fatal Wedding (Bio.-K. and E.). Three reels.
Classmates (Bio.-K. and E.). Three reels.
The American Soldier (Selig). Three reels.
Mongrel and Master (Essanay). Three reels.
The Wolf (Lubin). Five reels.
The Curse of Greed (Melies). Five reels.
The Thumb Print (Melies). Four reels.
The Treasure of Abdur Rahman (Pathe). Four reels.
Sport and Travel in Central Africa (Pathe). Five reels.
Facing the Footlights (Pathe). Three reels.
A Struggle for Life (Pathe). Five reels.
The Gamblers (Lubin). Five reels.
A Militant Suffragette (Pathe). Five parts.
Harding's Heritage (Pathe). Three reels.
The Ghost (Pathe). Three reels.
Officer Jim (Lubin). Three reels.
The Daughters of Men (Lubin). Five reels.
A Million Bid (Vitagraph). Five reels.
Goodness Gracious (Vitagraph). Three reels.
The Boer War (Kalem). Five reels.
Wolfe; or, the Conquest of Quebec (Kalem). Five reels.
The Death Sign at High Noon (Kalem). Three reels.
The Other Half of the Note (Kalem). Three reels.
Francis Marion (Kalem). Three reels.
Germinal (Pathe). Five reels.
A Celebrated Case (Kalem). Four reels.
The Fulfillment (Essanay). Three reels.
The Night Riders of Petersham (Vitagraph). Three reels.
Judith of Bethulia (Biograph). Four reels.
Lost in Mid-Ocean (Vitagraph). Three reels.
Through Fire to Fortune (Lubin). Five reels.
The Lion and the Mouse (Lubin). Six reels.
The Battle of Shiloh (Lubin). Four reels.
The Third Degree (Lubin). Four reels.

Mutual Film Company

The Escape.
The Wrath of the Gods. Five reels.
Home, Sweet Home (Griffith). Six reels.
Battle of Torreon.
Life of General Villa.
Imar the Servitor (New Majestic). Four reels.
Cardinal Richelieu's Ward (Thanhouser). Four reels.
The Battle of the Sexes (R. & M.). Four reels.
Mexican War Pictures.
Seeing South America with Roosevelt.
The Gangsters of New York (R. & M.). Four reels.
Joseph in the Land of Egypt (Thanhouser). Four reels.
The Great Leap (R. & M.). Four reels.
Ruy Blas (New Majestic). Three reels.

Universal Film Company

The Sky Monster. Four reels.
Neptune's Daughter. Seven reels.
Lucille Love (Series).
Samson. Six reels.
The Spy. Four reels.
Washington at Valley Forge. Four reels.
Won in the Clouds. Three reels.
Merchant of Venice. Four reels.

Eclectic

Leaves of Memory. Four parts.
The Lion's Bride. Three parts.
Faithful Unto Death. Four parts.
The Tempting of Justice. Five parts (colored).
The Stain. Six reels.
Giants-White Sox Tour.
The Hand of Destiny. Four reels.
War is Hell. Four reels.
Jealousy. Four reels.
Loyalty. Five reels.
Perils of Pauline. Three reels. Serial.
Napoleon. Five reels.
The Reckoning. Four reels.

Gaumont

Kronstadt. Three parts.
Black Roses. Three parts.
The White Lie. Three reels.
The Opium Smugglers. Three reels.
The Staircase of Death.
At the Hour of Dawn. Three reels.
The Three Shadows. Three reels.
Fantomas.
The Better Man. Three reels.

Famous Players' Film Company

The Spitfire. Four parts.
One of Our Girls. Four parts.
The Ring and the Man. Four parts.
A Woman's Triumph.
The Port of Missing Men.
The Brute. Four reels.
The Redemption of David Corson. Four reels.
Tess of the Storm Country. Five reels.
Clothes. Four reels.
A Good Little Devil. Five reels.
The Pride of Jennico. Four reels.
Hearts Adrift. Four reels.

Marion Leonard Features.

Mother Love. Six reels.
Judgment.
The Awakening of Donna Isolla. Three reels.
The Rose of Yesteryear. Three reels.

All Star Company

The Jungle. Five reels.
In Mizzoura. Five reels.
Paid in Full.
Checkers.
Soldiers of Fortune.

Jesse L. Lasky Feature Co.

The Only Son.
The Master Mind.
Brewster's Millions. Five reels.
The Squaw Man.

Life Photo Film Corporation

The Greyhound. Five parts.
The Banker's Daughter.

Stellar Photoplay Co.

Forgiven; or, The Jack of Diamonds. Six reels.

A. H. Sawyer, Inc.

The Lightning Conductor. Seven parts.

Vitagraph-Liebler Feature Company

The Christian. Controlled in New York, Massachusetts, Connecticut and Rhode Island by F. W. Lynch, 110 West Fortieth Street, New York City.

Progressive Motion Picture Co.

The Master Cracksman. Five reels.

Mohawk Company

Hearts of Oak. Five reels.

Nonpareil Feature Film Co.

The Line-Up at Police Headquarters.

Broadway Picture Producing Co.

The Trail of the Lonesome Pine. Five reels.

Ramo Films, Inc.

Thou Shalt Not. Four parts.

Popular Plays and Players

Michael Strogoff. Five parts.

Blache Features, Inc.

The Yellow Traffic. Four parts.

Excelsior Features

The Toll of Mammon. Four parts.

LICENSED FILM RELEASES

Monday, June 29.

(Bio.) The Honor of the Law. Two parts. Dr.
(Edison) The Revengeful Servant Girl. Seventh of the "Wood B. Wedd" Series. Com.
(Kalem) The Flaw in the Alibi. Two parts. Dr.
(Pathe) Visit to Paris. Tr.
(Pathe) Rapids and Water Falls of New Zealand. Sc.
(Selig) The Leopard's Foundling. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 35.
(Vita.) The Gang. Dr.

Tuesday, June 30.

(Celio) The Bondage of Evil. Two parts. Dr.
(Edison) The Mystery of the Fadeless Tints. Eighth of the "Chronicles of Cleek" Series. Dr.
(Ess.) The Daring Young Person. Com.-Dr.
(Kalem) The Wire Chief's Reward. Dr.
(Lubin) The Walko Sisters. Com.
(Melies) One Suit of Clothes. Com.
(Pathe) A French Village in Senegal, West Africa. Tr.
(Pathe) Venomous Serpents.
(Selig) Hearts of Men. Dr.
(Vita.) The Poor Folks' Boy. Two parts. Dr.

Wednesday, July 1.

(Edison) Back to the Simple Life. Com.
(Ess.) The Fable of "The Good Fairy." Com.
(Kalem) The Fatal Portrait. Two parts. Dr.
(Lubin) The Living Fear. Two parts. Dr.
(Melies) The Monk's Sacrifice. Dr.
(Pathe) Pathe's Weekly, No. 45, 1914.
(Selig) The Empty Sleeve. Dr.
(Vita.) The Circus and the Boy. Com.

Thursday, July 2.

(Bio.) The Goat. Com.
(Bio.) The Firemen's Social. Com.
(Ess.) Sophie Gets Stung. Com.
(Lubin) The Shadow of Tragedy. Two parts. Dr.
(Melies) Womanly Curiosity. Com.
(Melies) The Prescription. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 36.
(Vita.) Two Stepchildren. Dr.

Friday, July 3.

(Edison) The Shattered Tree. Two parts. Dr.
(Ess.) Trinkets of Tragedy. Two parts. Dr.
(Kalem) Fleeing from the Fleas. Com.
(Kalem) Trooping the Colors. Top.
(Lubin) The Doom of Duty. Dr.
(Selig) Making Good with Her Family. Com.
(Selig) Doc Yak Wishes. Com.
(Vita.) A Train of Incidents. Com.

Saturday, July 4.

(Bio.) The Cracksman's Gratitude. Dr.
(Edison) Molly, the Drummer Boy. Dr.
(Ess.) Broncho Billy's Punishment. Dr.
(Kalem) The Political Boss. Dr.
(Lubin) It's a Shame. Com.
(Lubin) The Kidnapped Bride. Com.
(Melies) Hidden Death. Two parts. Dr.
(Selig) The Little Hobo. Dr.
(Vita.) The Toll. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, June 29.

(Imp) Adventures of a Girl Reporter. Two parts. Dr.
(Sterling) It's a Boy. Juvenile-Com.
(Victor) A Twentieth Century Pirate. Com.-Dr.

Tuesday, June 30.

(Crystal) The Girl in Pants. Com.
(Crystal) Her New Hat. Com.
(Gold Seal) Lucille Love, the Girl of Mystery. Series No. 12. Two parts. Dr.
(Universal Ike) Universal Ike, Jr., and the Vampire. Com.

Wednesday, July 1.

(Eclair) Snow Drift. Two parts. Dr.
(Joker) Bess, the Detectress; or, Tick, Tick, Tick. Com.
(Nestor) The Lost Arrow. Dr.
(Univ.) Animated Weekly, No. 121.

Thursday, July 2.

(Imp) The One Best Bet. Com.
(Rex) The House Discordant. Two parts. Dr.
(Sterling) The Crash. Com.

Friday, July 3.

(Nestor) Those College Days. Com.
(Powers) Pearl of the Sea. Dr.
(Victor) (Title not yet announced.)

Saturday, July 4.

("101 Bison) The Hopes of Blind Alley. Three parts. Dr.
(Joker) Captain Kidd's Priceless Treasure. Com.

UNIVERSAL FILM RELEASES

Monday, June 29.

(Amer.) The Little House in the Valley. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Reli.) Our Mutual Girl, No. 24.

Tuesday, June 30.

(Beauty) Via the Fire Escape. Dr.
(Maj.) (Title not yet announced.)
(Than.) The Harlow Handicap. Two parts. Dr.

Wednesday, July 1.

(Amer.) Nature's Touch. Dr.
(Broncho) Shorty Gets Into Trouble. Two parts. Com.
(Reli.) Izzy, the Detective. Dr.

Thursday, July 2.

(Domino) His Hour of Manhood. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual Weekly) No. 79.

Friday, July 3.

(Amer.) Mein Leiber Katrina Catches a Convict. Com.
(Kay-Bee) The Heart of a Crook. Two parts. Dr.
(Princess) The Decoy. Dr.

Saturday, July 4.

(Keystone) (Title not yet announced.)
(Reli.) The Weaker Strain. Two parts. Dr.
(Royal) Did She Run? Com.

EDISON

**"Face to Face

A Drama. By Richard Washburn Child in "THE STORY OF THE MAN WHO DISAPPEARED"

Produced in collaboration with the Popular Magazine.

Following the exciting attempt to stop Earle's train the four partners land the new Court House contract. Carter attempts to block this by a bill in the Legislature. He in turn is accused of bribery and, after exciting incidents, is found out by a clever ruse. It is a thrilling drama.

Released Tuesday, July 7th

COMING MULTIPLE REELS

**THE SHATTERED TREE
Drama. Friday, July 3rd

***IN THE SHADOW OF DISGRACE
Drama. Friday, July 10th

COMING SINGLE REELS

*BACK TO THE SIMPLE LIFE
Comedy. Wednesday, July 1st

*MOLLY, THE DRUMMER BOY
Drama. Saturday, July 4th

*HER SPANISH COUSINS
Comedy. Monday, July 6th

**DOLLY AT THE HELM
Eleventh page in the active life of "Dolly of the Dailies."
Drama. Saturday, July 11th

*One Sheets. **One and Three Sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.

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MANAGING DIRECTOR, WESTERN BRANCH TUCSON, ARIZONA

FRANK POWELL
Producer of Features Pathé Frères

Edwin August
Featured in
The Edwin August Feature Film Co.
Hollywood, California

LOUISE HUFF
LEADS
Direction of EDGAR JONES
LUBIN PHOTOPLAYS

EDGAR JONES
PRODUCER—LEADS
LUBIN PHOTOPLAYS
Release The Struggle Everlasting—3 Parts—June [illegible], '14

WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

Kindly mention DRAMATIC MIRROR when you write advertisers.

FEATURE FILMS OF THE WEEK

"The Toll of Mammon" Initial Handworth Offering—Harry Carey Seen to Advantage in "The Master Cracksman"—New Vitagraph Bill Interesting

"THE TOLL OF MAMMON"

Four-Reel Drama Written and Directed by Harry Handworth. Released by Excelsior Feature Film Co., Inc.

John Wright	Gordon-De Maine
His Wife	Octavia Handworth
The Promoter	Tom Tempest
A Physician	William A. Williams

Harry Handworth enters the ranks of independent feature film producers with a photoplay of the most commendable type. It is excellent motion picture drama, and, more than that, "The Toll of Mammon" presents a warning that cannot be repeated too frequently or forcibly. There is no preaching, but there is a strong object lesson—the lesson being, beware of fake tuberculosis cures. Perhaps Mr. Handworth found his theme in the meteoric career of a German physician who visited this country some time ago, claiming that he had discovered a cure for tuberculosis, but whether his inspiration came from here or elsewhere is of small account. The picture is its own justification.

Long experience has taught Director Handworth how best to assemble his scenes that they may tell the story without wasting time on unessential material. Each scene advances the story by just so much, and sub-titles are not relied upon to tell what has happened or what is about to happen. The plot construction being logical and the important characters comparatively few, the drama is clearly understood without conscious effort. Not having to worry about unravelling an involved plot, an audience has time to become interested in the screen folk that almost without exception are actuated by motives within the limits of reason. The Handworths evidently intended to make a photoplay bearing some resemblance to life, and in doing so they aimed higher and truer than many of their fellow producers.

The most conventional scenes in the film open the first reel and merely prepare the way for the significant part of the story. John Wright is a poor physician whose wife craves luxuries beyond their means. To supplement her meager evening wardrobe, Wright borrows two necklaces for the evening of a reception. One of these she loses, and when the owner places its value at $5,000, Wright gives his note for that amount, due in six months. Soon after incurring this obligation, Wright makes a discovery that gives him fame in the medical world. His name has such value that the promoters of the fake "Alligator Serum," a "sure cure" for tuberculosis, offer $50,000 for his indorsement. At first he indignantly refuses, but inability to meet the note and the urgings of his wife finally influence him to lend his reputation to the swindle. A sanatorium is founded, and in pathetic scenes we see scores of poor dupes entering the doorway and later submitting to treatment.

After an alarming number of deaths, the Board of Health gets after the fake. Wright visits the chief promoter, offering to repay the $50,000 if his name is effaced from the sanatorium; the promoter refuses. Wright is wounded in a struggle and held a captive to prevent his exposing the fraud. Meanwhile the doctor's little girl has contracted tuberculosis and the mother has her inoculated with the alligator serum. This, perhaps, is the most unreasonable action in the entire picture, for she must have known the serum to be worse than useless. A rapid sequence of dramatic happenings leads to the attempted escape of Wright and the promoters in a motor boat. They are followed by the police. A bullet from a revolver punctures the gasoline tank in the first craft, causing an explosion that demolishes the boat and kills every one on board save Wright. Later we see the little girl die and Wright serving a sentence of thirty years in the penitentiary, where he himself contracts tuberculosis. Pardoned before the expiration of the term, he goes to an Adirondack sanatorium to take the only authentic treatment for the disease—fresh air and good food.

As a thrilling spectacle, the explosion of the motor boat appears sufficiently genuine; but the real power of the picture is found in the sincere handling of human hopes and weaknesses. Octavia Handworth, Gordon-De Maine, and Tom Tempest are of about equal merit in the three vital roles. Photography, including one triple exposure, is perfectly clear, and the charm of the Saranac Lake region is depicted in the settings.

D.

"THE MASTER CRACKSMAN"

Six-Part Melodrama, Featuring Harry Carey. Produced by the Progressive Motion Picture Corporation.

Gentleman Joe, the Master Cracksman	Harry Carey
Peter J. Martin	E. A. Locke
Ruth Martin	Fern Foster
Robert Kendall	Louis Morrell
Harold Martin	Hexford Burnett
June Day	Juliette Day
Violet Dane	Marjorie Bonner
Nicholas Moses	William H. Power
Dan McRae	Herbert Russell
District Attorney	Hayward Mack
Bodman Day	Roland De Castro
Jim Buckley	Gregory Allen

The popular favor being accorded crook melodramas should embrace this production, featuring Harry Carey, for it is among the best of its class. It has action and then more action, and thrills and more thrills, and between the two the cup of melodramatic completeness is pretty well filled. It is no news to learn that Mr. Carey is a motion picture actor whose abilities deserve stellar prominence, but an audience may be startled at his display of acrobatic agility. To see him leap from one fast moving automobile to another is good for a gasp of astonishment, and, better yet, is his exit from the machine by way of the limb of a tree. The branch protrudes over the roadway. He poises himself on the rear of the car, grabs the branch, and presto! he is up in the tree while the auto whizzes on, followed by detectives and police. The Master Cracksman is full of such unexpected little tricks and the spectator is in a pleasant quandary about what he will spring next.

The story, too, is well developed, interesting and finely acted by the company in support of Mr. Carey. Many bits of stage business, such as the temporary blinding of the detective by blowing grains of tobacco in his eyes, and the introduction of a companionable rat as a welcome cellmate for a man in the death house at Sing Sing, are worthy of notice.

A valuable diamond, owned by Martin, a diamond merchant, and given to his daughter Ruth on her twenty-first birthday anniversary, is the cause behind the trouble that fills six reels. Kendall, Martin's cousin, plans to steal the diamond that his obligations to a money lender may be wiped out, and Gentleman Joe, the Master Cracksman, also concludes that the jewel would be worth having. Both decide upon the night of the reception in honor of Ruth as a suitable time for the theft. To gain admittance Gentleman Joe overcomes Captain Dan McRae, a detective, takes his invitation and impersonates that gentleman at the reception. Kendall, however, being there before him, is able to take the diamond and hide it under a brick in the fireplace.

Having freed himself from the chair to which he was tied by Gentleman Joe, Captain McRae hurries to the Martins's home and the cracksman thinks it best to retreat hastily through a window. He is followed, and in eluding capture performs the feats in an automobile already mentioned. But the real tragedy is still to come. Martin has a dissipated son, Harold, whom Kendall influences to bring a questionable woman to the reception. Naturally, he is ordered from the house without ceremony. He returns at a most inopportune time, for Kendall, on being discovered with the diamond, strikes Martin a death-dealing blow on the head with Harold's cane. The innocent youth, being discovered beside the lifeless body and broken cane, is arrested and convicted of murder after a false confession has been wrung from him by brutal third degree methods.

Just at this time Gentleman Joe thinks it best to pose as a tramp, and while a member of a gang of hoboes he reads in a newspaper of the fate of Harold. Having good reason for suspecting Kendall, he leaves seclusion to take a hand in the affair. By arousing the jealousy of the questionable woman, who happens to be in love with Kendall, he learns the whole truth, and, having the murderer in his power, offers him a choice between suicide and the electric chair. Kendall chooses suicide and the youth is free, presumably to lead a wiser life.

Without overacting at any time, Mr. Carey succeeds in suggesting the graceful character and alert mind commonly associated with a successful crook. Herbert Russell is just the type for a detective, and Hexford Burnett gives a telling performance as the dissipated son. The production is carefully staged and clearly photographed.

D.

BROADWAY STAR FEATURES

New Photoplays at the Vitagraph Theater: "Mr. Bingle's Melodrama," Three-Part Burlesque by Charles Brown, Directed by George D. Baker; "Shadows of the Past," Three-Part Melodrama by Marguerite Bertsch, Directed by Ralph Ince; "The Violin of M'Sieur," Two-Part Fantasy by William A. Lathrop, Directed by James Young.

"Mr. Bingle's Melodrama"

Mr. Bingles	James Lackaye
The Author	William Humphrey
The Villain	Hughie Mack
Old Joe The Constable The Prison Guard The Ticket Agent Captain of the Yacht Captain of the Good Ship Jezebel	William Shea
A Leading Man	Harry Northrup
A Heavy Father	Charles Eldridge
Officer 4-11-44	Jack Harvey
Flossy Hamm, a leading lady	Flora Finch
Pearl Pankard, a soubrette	Josie Sadler
Gladys Gwynne, a real leading lady	Rose Tapley
Mrs. Flivver, a theatrical agent	Kate Price

Since the opening bill at the Vitagraph Theater, the management has been unfailingly fortunate in securing good humorous pictures to give a light tone to one-third of the programme. As a producer of laughs, "Mr. Bingle's Melodrama" is on a par with the best of them. It is broad burlesque by a clever company of comedians under a director who caught the spirit of the thing and went ahead quite regardless of photoplay precedents. But for all the extravagance of acting and situation, author and director evidently remembered that burlesque to be effective must retain a recognizable connection with the subject burlesqued. "Mr. Bingle's Melodrama" does that. Of course, it is ridiculous and overdrawn, nevertheless it recalls memories of actual performances offered in all seriousness. It is barnstorming melodrama magnified and done into pictures.

The foremost actor in the play within a play and easily the best comedian in the picture is James Lackaye as Mr. Bingles, a well-to-do business man, who, becoming stage struck, invests his fortune in producing the quite impossible melodrama of a penniless author. Having purchased the play, Mr. Bingles, much to the author's disgust, selects himself for the role of the hero. To get even, the author exercises his prerogative by naming other members of the cast, and one and all they are misfits.

Including a "spectacular escape from Sing Sing, costing $50,000," and a "$100,000 shipwreck," the production is tried on the residents of a small town. The first act is greeted with jeers, the second act is even worse, and for the close of the last act the enraged author prepares a little demonstration in honor of the hero, Mr. Bingles. Mustering all of the boys in the audience to his aid, he arms them with a liberal supply of vegetables and eggs, all of which are showered upon the unsuccessful actor. A foreground of Mr. Lackaye with egg shells sticking in his hair and a yellowish fluid trickling down his cheeks is not pretty, but it gets the biggest laugh of the evening.

Hughie Mack makes a ludicrous villain, Flora Finch is amusing as a poor, abused little heroine still in her teens, and William Shea shows how a versatile actor may play half a dozen parts in an evening's performance.

"The Violin of M'Sieur"

Pere Gerome	Etienne Girardot
Yvonne, his daughter	Clara Kimball Young
Jean, Yvonne's sweetheart	James Young

Very properly this charming story of fancy, rather than fact, is called a fantasy. To be more explicit it might be termed a fantasy of the Franco-Prussian War, in which there is not much war, but a great deal of French atmosphere and the appeal of a pleasantly poetic narrative concerning an aged musician, his daughter Yvonne, her sweetheart Jean, and a faithful dog. In fact, the Vitagraph's handsome collie plays no mean part in this production.

Pere Gerome is a delightful character, as presented by Etienne Girardot. His daughter and his old violin are the two joys of his life, and when the Prussians plunder the town both are taken from him. Yvonne escapes with her sweetheart, and for long months Gerome is held a prisoner, but the days are brightened, for the soldiers find him another violin to replace the one he refused to sell for 5,000 francs. When the war is over, with the dog for a companion, he starts out to find his daughter, wandering from town to town and earning a little food by playing his violin on the streets.

Some five years have passed before he chances to stop in front of the house occupied by Yvonne, her husband, and their child. The familiar strains of his music are recognized and the door is opened for a joyful family reunion. Settings for this picture are always picturesque, a number of the light effects are notably fine, and it is acted with much feeling. Clara Kimball Young presents a very sweet and winsome Yvonne.

D.

"Shadows of the Past"

Brandon	Harry T. Morey
Mrs. Brandon	Rose E. Tapley
Mark Stetson, a politician	L. Rogers Lytton
Helen, his accomplice	Julia Swayne Gordon
Antoinette	Anita Stewart

Turning from a burlesque of melodrama as it once flourished on the stage, the audience is given a taste of melodrama as it exists on the screen to-day. "Shadows of the Past" contains the characters often met in a political melodrama—a young candidate for governor, his pretty secretary with whom he is in love, and the unscrupulous political boss, who plots to ruin the gubernatorial candidate through the girl. Then we have the schemer's woman accomplice, and the Brandons, friends of the girl, also in the power of Stetson because of smuggling misdemeanors, for which they served a term in the penitentiary.

With these characters for tools, the author has constructed a stirring melodrama that culminates in one of the most spectacular automobile wrecks pictures have shown, and they have shown many. Stetson's scheme has narrowed down to a plan to disgrace the candidate for governor in the eyes of the voters. He is tricked into accompanying Mrs. Brandon to a popular restaurant, the idea being for Brandon to appear and cause a scandal because Haddon is found with another man's wife. To prevent interference, Stetson keeps Antoinette, the secretary, captive while this plan is being carried out, but the girl gets wind of what is to happen and escapes. As fast as a taxi can carry her she speeds for the restaurant, and only a few blocks behind her is Stetson in another and a larger automobile that, according to the laws of mechanics, should overhaul the taxi in a jiffy. It doesn't, however, and it is this car that is smashed to pieces at a railroad crossing. The occupants, Stetson and the adventuress, are found dead beneath the wreckage, and "the shadow of the past" is removed from the well-intentioned characters in the story.

The quick moving scenes in this production keep suspense at a high tension and the acting is excellent.

D.

"THE ONLY SON"

Five-Part Feature Photodrama Produced by Cecil De Mille and Oscar Apfel for the Jesse L. Lasky Feature Play Co. Released June 15, Featuring Thomas W. Ross.

Thomas Brainerd, Sr	Monroe Salisbury
Thomas Brainerd, Jr	Thomas W. Ross
Mrs. Brainerd	Bernardine Zuber
Gertrude Brainerd	Elizabeth [illegible]
Henry Thompson, of Denver	A. MacMillan
Tompkins, detective	Arthur Collins
Charles Lester	Oscar Stephens

Perhaps the only possible criticism of this excellent picture is that it is slightly narrative and fails in spots to become dramatic where the opportunity lies before the producers. This, however, may be readily forgotten when confronted with such a synopsis of material as the story adaptation presents. Exclusive material, a sufficient plot, and settings that have the breadth and wholesomeness of the Western hills incorporated in them are the features that tend to make this play a success.

The father is first seen as a locomotive engineer and his wife and little boy and girl form a happy family. His invention, designed to prevent train collisions, is accepted and makes him rich. The family in this part of the film appear to be rather above their circumstances, so that years later, when we find them millionaires and in control of the railroad, the natural ease with which they accustom themselves to their surroundings is not so great a surprise. The son and daughter have grown up and the mother is deserted by all three, so that when the famous painter makes

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love she heeds his words and prepares to run away with him.

So far it has been mostly the old folks, with Thomas Ross playing but a very minor part. It is, in fact, the way the offering is constructed, more of a plot for the older folks than for the son, who, however, in the parts where he is seen, gives a highly humorous portrayal. Bernardine Zuber as the mother commands respect.

When the husband finds out about the intended elopement of his wife he bids her go, and her son chooses to go with her. He starts in business and secures a patent which his father's railroad wants. This is the means of bringing the father back to his family. One of the best spots was where the mother, deserted by the family, sups alone, and later, where the same circumstances are visited upon the father. To have brought out this feature of the plot better and to have dwelt more upon his absorption in business would also have lent considerably to the dramatic element.

F.

HART WITH MUTUAL

W. S. Hart, who appeared in the legitimate in the original productions of "The Squaw Man" and "The Virginian," has joined the Mutual ranks and will be featured during the Summer by the New York Motion Picture Company in a series of stories by Director-General Thomas H. Ince.

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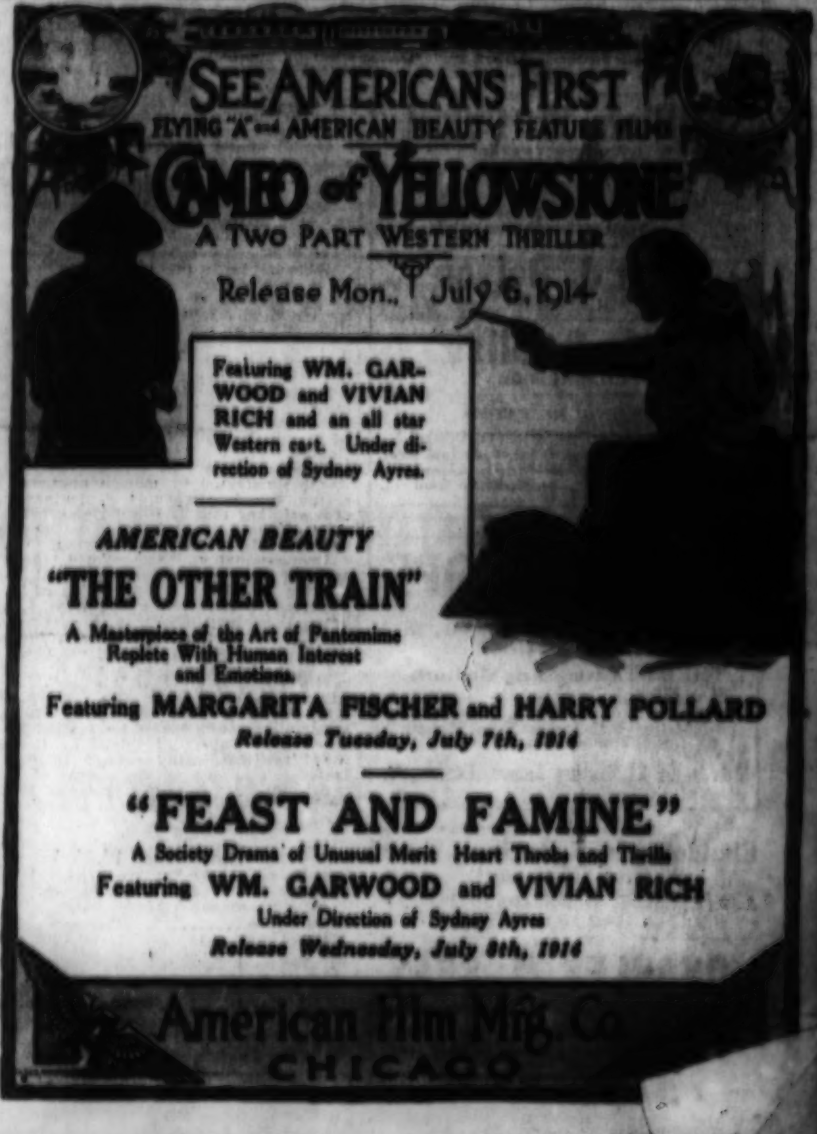
CHARACTERS

RELEASES:
HIS CODE OF HONOR—2 Parts
MICHAEL STROGOFF—5 Parts



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The Adventure of the Missing Legacy—June 13
The Mysterious Package—June 24

FAMOUS PLAYERS TOURISTS ON THEIR WAY TO EUROPE.
At remote right, Mr. and Mrs. Edwin Porter; next, Hugh Ford, and below, his daughter and wife; at left, seated, the theatrical manager, Gus Pitou, and Mrs. Pitou.

REVIEWS OF FEATURE FILMS

"THE WORLD, THE FLESH AND THE DEVIL"

Five-Reel Version of a Melodrama by Laurence Cowen. Produced in England by Kineto, Limited, and Handled in This Country by the James McEnnery Syndicate.

As a stage melodrama, "The World, the Flesh, and the Devil" is said to have been a great success in England, and naturally it was deemed good business to follow up the stage version with the same plot done into pictures. Laurence Cowen is the author of both. Here in America nine out of ten people never heard of "The World, the Flesh and the Devil," therefore the advertising value of the title is negligible, and the film will have to rely on its merits, which, it may be added, are equally negligible. This is an unpleasant but palpable truth—palpable, that is, to those who have seen the production.

Cutting several thousand feet out of the film may have harmed it appreciably, but increased length, while it might improve the story, could not overcome defects in the five reels that remain—defects that generally doom a photoplay to a short life. When the sole aim of a melodrama is to grip, to startle and to thrill, a production that fails in doing any of these three things is somewhat purposeless. When an audience greets the misery of the author's characters with laughter, it is apparent that the story is not "getting over" in the manner intended. When it mistakes a thunderstorm effect for a blemish in the film it is sufficient proof that the photography, however well intentioned, is not successful. When the identities and intentions of the people on the screen are legitimate food for argument, it is reasonable to suppose something is wrong with the construction of the plot. Unfortunately, "The World, the Flesh and the Devil" is guilty on all of these counts.

Whoever made this production lost sight of the fact that a plot is not interesting merely because it is complicated, and that the conflict between characters amounts to little unless an understanding of the characters has been created. This is not done by keeping an audience busy reading lengthy sub-titles in a conscious effort to follow what is happening. Sub-titles perform a necessary function in photoplays, but it has long since been recognised that they were not intended to tell the story in stilted, melodramatic English. From first to last, Mr. Cowen's melodrama is told in rather poorly chosen words illustrated by motion pictures. The acting, too, is always in a strained, melodramatic key that is the more surprising in view of the able performances generally to be expected from English players.

Unquestionably, "The World, the Flesh and the Devil" contains material for an exciting film, but a consideration of its possibilities would be beside the point. As told here, the story concerns the sons of a wealthy baronet, one legitimate, the other illegitimate. Loving his mistress more than his wife, the baronet arranges to have the babies changed so that the rightful heir will not inherit his fortune. He is fooled into believing that the substitution has taken place, but years later learns his mistake. In manhood, inspired by the devil, the illegitimate son schemes to ruin his foster-brother and in the course of his career commits many, many crimes that are likely to shock the National Board of Censorship. D.

"OUR FAIRY PLAY"

Two-Part Comedy Feature Produced by Lee Beggs from the Scenario by Charles Brown. Released June 13.

Helen Payne	Constance Talmadge
Willie Finley	Billy Quirk
Mrs. Wilson	Josie Sadler
Dr. Hefferman	Charles Brown
Judge Masterson	James Lackaye
Bud, his son	Hughie Mack
Village Cut-up	Richard Leslie

About the most vigorous test of any director, and especially of comedies, is to furnish him with a broad plot and allow him to extemporize the incidental humor. He will either fail, or as here, he will achieve a distinct success. Since all criticism must be comparative we can safely assert that the present is one of the funniest of Vitagraph offerings shown in months, and undoubtedly one of the best that Mr. Beggs has ever produced. The plot is not new, that of staging a rural comedy by the local theatrical organisation, but it has rarely been carried out to this degree of thoroughness or with such complete success. Four fat fun-specialists lend it joviality and a cast well chosen aids them in every way by their conscientious work. To Josie Sadler as the Fairy Queen—she subscribed the largest amount towards the excuse of the show, and was therefore entitled to the "biggest" part—to James Lackaye and Hughie Mack as father and son, and to Charles Brown, also the author of the scenario, belongs the credit for the major part of the laughter.

The local people decide that they must have an amateur show, and to this end assign the different parts, all selections as usual being met with a lot of criticism. The scene painter is shown at work and the different rehearsals in their dubious progress are also seen. Then the orchestra starts playing on the night of the performance and the play itself follows in its four acts and many scenes. The doctor has a part, but is called away to a sick case at a crucial moment. Various mishaps and much of mirthful "business" made this play what all comedies aspire to be—genuinely funny in every feature. F.

"THE LURE OF THE PIT"

Two-Reel Feature Produced for the Lubin Company by Harry C. Myers. Scenario by LaMonte Waldron and C. M. Gardner. Released June 11.

John Manton	Harry C. Myers
Edith Strong	Rosemary Theby
John Strong	Bartley McCullum
Kuvalda	William Carr
Helen Strong	Mildred Gregory

The strength of situation here developed is hardly led up to by a necessarily clear development. Although it starts gropingly, it works up in the last part to a frenzy with the well handled scene in and above the exchange. Many rises of dramatic action are passed until the final summit is reached, where the wife gives money to ruin her own husband. The female part of the action is well handled by Rosemary Theby, the social worker, and her sister, Mildred Gregory. The plot brings out the complete change in the character of the idealist, Harry C. Myers, rather than the gradual influence due to his environment. The sub-title "I am going to reform Wall Street," spoken when he is given a seat on the exchange, is easily the best in the play. It might, however, have been used again when the altered idealist was visioning the change that the past year had brought into his life and character.

The idealist meets the social worker and, their age being about the same, he persuades her father to allow her to marry him. As a wedding present he is given his father-in-law's seat on the exchange. It is while overlooking the floor of the exchange that he returns thanks for being given this wonderful opportunity to reform the whole of the stock exchange. Later he is persuaded to gamble just once, and in spite of his wife's entreaties he does it—just once. A year later finds him the leader of a coterie determined to corner wheat, the spirit of the game in his blood, and neglecting his wife for the lure of the game. Another broker determines to ruin the successful broker, the more so in that the latter has married the girl he wanted. The battle is on and his opponent has him almost at his mercy, but needs a little more money for his complete ruin. The wife hears of it, and hurrying out of the bank the $100,000 that her husband gave her she takes it to his opponent. With this the husband is ruined, but he finds new favor in the eyes of his wife, whose ideals have not undergone the change that his have. F.

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The Edison Kinetoscope at the World's Fair Chicago. Advent of the Latham Eidoloscope and Edison Vitascope at Keith's, Philadelphia, and Koster and Bials, N.Y. Paul's Animatograph and the Lumiere's Cinematograph shown in London in 1896. Were these inventors coincidentally working along the same lines?

Edison neglects to take out foreign patents for his primitive Kinetoscope which provided the basis for later apparatus.

Important part played by Reverend Hannibal Goodwin, of the House of Prayer, Newark, N.J., who, after 20 years of litigation, is hailed as a genius years after he had passed away; his widow, at the age of 80, emerges from a position of near poverty to one of great affluence.

How the late B. F. Keith was handed a note from J. Austin Fynes (on boarding a steamer), "tipping" the former off as to the merits of the Paul and Lumiere inventions. Keith decides in favor of the Cinematograph, but arrives too late in London.

Trewey the Shadowgrapher the first to exhibit the Cinematograph. William D. Hurd secures the American rights to the latter and sails for New York, where Fynes (on a cable from Keith) met him at the dock. (Meanwhile Dunalie, a Proctor emissary, gets a wrong tip and goes to Berlin.) Fynes signs contract for the Cinematograph at $350 a week for each theatre it is exhibited in.

Advent of Lumiere's Cinematograph in July, 1896, at Keith's Union Square Theatre. A sensational success, attracting a gross business of $7,000 a week. Pictures not extremely interesting but immeasurably superior in every way and far more scientific than previous exhibits. The intolerable flicker criticised.

Now comes an epidemic of 'Graphs and 'Scopes, with the American Biograph succeeding the Cinematograph at Keith's, and the latter inaugurating its 17-year vogue at the Eden Musee, N. Y.

Edison's new Kinetoscope appears on the scene, far superior to the Wizard's earlier apparatus. Price of service begins to decline from $250 a week to $50. Hundreds of theatre owners give their own name to the machines. The Jonesoscope and the Smithographs flood the country, and "The Chaser" becomes a byword as the most effective means of creating an exodus.

The penalty meted out to incompetent Vaudeville performers, "To follow the pictures," more degrading in 1898 than to be programmed for the "supper show."

Advent of Archie L. Shepard, who did real pioneer work in presenting Moving Pictures Exclusively in first class theatres.

Felix Isman's influence and the part he played when theatrical managers regarded moving pictures as a temporary craze.

How the White Rats Strike in 1900 opened the eyes of showmen all over the country to the importance of films as an entire entertainment.

The "Nickel" Movement gets into full stride in 1905–08.

Birth of the Motion Picture Patents Company (1908). The Independent Manufacturers organize in the same year. Who is entitled to the greater credit for the survival of the Independents? What has become of the real Fathers of Film Progress? Advent of the Photoplay. Edgar Strakosch wins a $100 prize for suggesting this caption to the Essanay Co.

Stage folk begin to stampede the film studios, a new Mecca for the Thespians, many of whom embrace the new science unknown and become veritable stars of the screen.

A New Era in public entertaining with 75 per cent of mankind worshipping the magic screen. An upheaval in theatredom threatened when the temples of science attract the multitudes, emptying the balconies and galleries of the so-called legitimate theatres and driving off the map all but a few of the "Road Shows."

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BIOGRAPH FILMS

FOR THE WEEK COMMENCING JUNE 29, 1914

MONDAY

THE HONOR OF THE LAW

Should He Violate His Oath of Office for Personal Vengeance?
In Two Parts

THURSDAY

THE FIREMEN'S SOCIAL
and
THE GOAT

Farce Comedies

SATURDAY

THE CRACKSMAN'S GRATITUDE

He Saves the Life of Another With His Own

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF FEATURE FILMS

The Severed Hand (Bison, Aug. 20).—Cleo Madison plays the principal part in this three-reel melodrama, directed by Wilfred Lucas. The title does not refer to a dismembered body, as one might suspect, but merely to the name of the Black Hand society, which includes Nan (Miss Madison) in its membership. She fears being accused of a murder she did not commit, and dressed in man's clothes flees with the Severed Hand assassins. Ten years later we find her posing as a countess, that she may win the favor of foreign ambassadors holding valuable State papers. Her most important affair is with a Russian count, whom she overcomes with drugged wine before appropriating the documents. Toward the close of the film, the hiding place of the society is discovered, and there is something of a fight, after which Nan is rescued from evil associates and forgiven past offenses. The production is adequate and interesting, after the manner of Black Hand melodramas.
D.

The Old Cobbler (Bison, June 27).—The very fact that M. J. McQuarrie staged this two-reel offering and then took the part himself would seem to insure its success. Nor are we mistaken. Others in the cast are Lon Chaney, Dick Rosson, and Agnes Vernon. There is a lot of the teaching of the Scripture as the play progresses, and it is refreshing to see a picture that so decidedly makes for the good as this does. But its principal attribute to fame is the character of the old cobbler with the old wife and the ungrateful son. He is a loveable, vigorous and religious old man, who draws you to him even as he might in real life. His wife dies and he moves West, where he is concerned in reforming the bad man and the bad, bad girl who dances in the saloon. He succeeds in bringing them together. Out of gratitude the bad man determines to go out single-handed and capture the lone bandit who has robbed the stage so often. He brings him back and it turns out to be the son of the cobbler. That is about all there is to the plot, but the plot, like the characters, is exceptional and we can readily dispense with a conventional ending in the pleasure of watching the old man, the well meaning old cobbler, one of the most likeable of screen characters.
F.

The Doctor's Testimony (Victor-Universal, June 5).—Matt Moore, Florence Lawrence, and L. Cowl are the principals in this two-reel feature which has been staged in an admirably smooth and able manner by H. L. Salter. In fact, the influence of the director in a number of instances is one of the most commendable features of the production. While taking a little space to get intelligently started, once on its way, it departs materially from the average play in novelty and attention. The sets are adequate, and even artistic. The death is handled in detail and not glossed over as are most screen deaths, even to the matter of the coroner's examination. The photography is exceptional. The husband is very jealous of his wife and two children, and resents her relations with his partner. The doctor, meanwhile, presses his unwelcome attentions upon her. The husband goes to call on his partner at the latter's rooms, and in a quarrel the partner drops dead of heart disease. The husband, who had him by the throat, thinks he has throttled him. Now, a few minutes before the doctor had left after treating him for an attack of the same heart trouble, and he knew that the man must have died of heart disease. He finds the cane of the husband in the room, however, and writes the wife that she can have it if she will call on him. This she does, hoping to help her husband out of the difficulty. The doctor tries to kiss her, etc., but a short circuit on the electric wires causes his shocked death as he reaches to put out the lights. The woman escapes, the cane is burned, the coroner finds that the partner died of heart disease, and although some of these latter details are not clearly brought out, it is with a sigh of pleased satisfaction that the embrace closes the film.
F.

A Law Unto Himself (Rex-Universal, June 18).—Having early in the plot of this two-reel feature registered the motive of revenge, the rest explains itself, and one of the pleasing matters in this drama is that the printed explanations are entirely absent. This gives Robert Leonard, Hazel Buckham, and Lloyd Ingraham a capital chance for clever work. The offering is in the form of a story within a story, and embraces scenes in Italy and in this country. The ending is slightly miraculous, but it also gives the caption a double meaning. The murder has been committed and the detective traces the murderer to the Italian settlement, where he chances upon the guilty man. The latter sits down and tells the detective his story of how the murdered man wronged his wife, and how he had finally followed him and killed him in America. What the detective was about to do is problematical, as the narrator dies of heart failure at the completion of his tale.
F.

Dead Men's Tales (Eclair, June 24).—Three reels of stirring melodrama are offered in this Western story of man's perfidy and the recompense, none the less certain because it is delayed. It is not an unusual story, nor is it entirely plausible, but it has the merits of rapid action, a competent cast and appropriate locations clearly photographed. The chief defect in the plot is in its failure to account for Blair's success in amassing a fortune from a gold mine to which he has no just claim. Shortly after he has killed Hopkins, the rightful owner, the truth becomes known by means of a note found on the dead man's body; but for eighteen years Blair continues to gather in the profits from the mine. At the end of this time his men strike, and not until then is Hopkins's son recognized as the lawful owner. The wives and children of the miners figure prominently in the plot development, that, with the exception noted, is generally satisfactory. The film always possesses the virtue of holding the attention.
D.

Olana of the South Seas (101 Bison, July 11).—Of two-reel length, this, like the others, staged in Hawaii by Henry McRae, utilizes the natives and deals with sanguinary slaughter. William Clifford, Sherman Bainbridge, Rex De Rosselli, and Marie Walcamp are the principals, but their long-haired actions contrast strangely with the kinky-headedness of the natives. There is a good deal of bare-skinned make-believe, and the contrast, again between the cast and the natives whom Mr. McRae puts through some rough paces, is most marked. The best feature is the fun that the natives get out of their tributes to histrionics. They take it all in good part, and, added to their swarthiness, the setting and photography pull this rather broad burlesque—translated into Hawaiian custom—"across." There are a few instances where native ceremony is interesting and educational also. The unsuccessful suitor bribes the medicine man to put the princess asleep. She is thought dead, though drugged, and left for burial. The villain steals her, and rows her to another island. Her father's subjects follow and give battle. She escapes by the aid of a friendly native girl, and rows up to the island of her father's domain and rejoins her lover.
F.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS
A Lady of Spirits
When the Men Left Town
The Basket Habit
NEXT—The Revengeful Servant Girl—June 29

WALTER EDWIN
The End of the Umbrella
A Tight Squeeze
A Night of Terror
NEXT—Dolly Plays Detective—June 27

GEORGE A. LESSEY
An Alaskan Interlude
[illegible] Story—2 parts
The Mystery of the Amsterdam Diamonds
NEXT—The Mystery of the Fadeless Tints—June 30

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CANADIAN EXPOSITION

First Dominion Picture Show On This Week in Toronto

TORONTO (*Special*).—This is convention and exposition week in Toronto. Besides the big meeting of the Ad-Men, which has drawn visitors from all over the United States and Canada, the First Canadian Exhibition of Motion Picture Art is also in full swing. Both affairs are being held in the Arena Gardens and cover the same days, June 20 to 27.

In conjunction with the picture exposition, the third annual convention of the Ontario Exhibitors' League is also in session this week. The exhibition has proven successful, over sixty booths being rented. G. Gordon McGarry is manager of the exposition.

SUNSHINE ON THE COAST

SANTA BARBARA, CAL. (*Special*).—Here's a special extra story: After almost an entire year that has been a disappointment as to weather, two entire weeks of sunshine have been experienced here. The directors of "Flying A" and "Beauty" companies are once more smiling, though no one knows what the future may bring.

The American Company will soon release an old-fashioned Western thriller in "Cameo of Yellowstone," a two-reeler, that is replete with thrills. Other forthcoming Americans are "Feast and Famine," "Her Secret," and "The Other Train."

FOR PHOTOPLAY AUTHORS

(*Continued from page 30.*)

rejections will spur you to additional efforts.

W. E. Wing argues for the standard form of photoplay script. He wants simplicity of form, plenty of space between type lines, the same arrangement of synopsis, scene plot and cast, standard size of paper and envelope, and a general economical arrangement for the manufacturers in time saved.

College men should take notice that the Edison Company has inaugurated a scenario writing contest among ten of the leading universities. California, Chicago, Columbia, Cornell, Harvard, Michigan, Pennsylvania, Princeton, Wisconsin, and Yale are the ones selected for the experiment. Any graduate or undergraduate is eligible to enter. A prize of $100 is offered in each university, time limit, Dec. 1, 1914. It is believed that photoplay writing offers a distinct field to men and women of collegiate training.

* * * *

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Mr. A. Vogt, of Dallas Tex., is one of thousands of photoplay authors who believe they should be permitted copyright protection. He took his pen in hand and wrote to almost every one of the Texas members of Congress, asking them to support the Willis bill. Mr. Vogt forwarded to the Photoplay Authors' League the letters received in reply from the different Congressmen. Many promise to vote for it, and all promise to give the measure their careful consideration. What Mr. Vogt did can also be accomplished by other authors. If you favor this bill, write to your Congressman, asking him to support it; persuade others to write, and before long there will be an avalanche of petitions to Congress, and they are certain to have good effect.

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FEATURE FILMS

"LORD CHUMLEY"

Four-Part Drama Produced by the Biograph-Klaw and Erlanger Company and Released through the General Film Company.

As more and more of the old dramatic successes are raked out of the closet shelves, this play, an adaptation of the famous play in which E. H. Sothern made one of his first notable impressions, among many others, demonstrates most strikingly that in their new guise they are much broader than in the original. Just as it would probably concern the author to see what had been done with his original work so it must be a matter of curiosity to the audience to guess which of the numerous scenes presented were originally the three or four acts in which the play was seen. Such scope, such breadth of scenery, such calling forth at will scenes from foreign lands to paint the mood of the actor's thoughts is the field paramount of the picture and one of which this offering takes the full advantage.

The atmosphere is English, although why the heroine was created such a cold creature it is a little hard to guess. Suffice it that she has many admirers, Lord Chumley being among the most ardent of these. La Sate, who also wants her hand, induces her brother to gamble, and while drugged robs him of money that the regiment has intrusted him to give the widow of the sergeant. La Sate now presses his claims for the sister, and the brother is called away to serve in India, being threatened by the gambler with a note in which the widow acknowledges the receipt of two hundred pounds, the original amount having been one thousand. A lot of incidental humor is gotten out of the characters, such as the widow's daughter and her suitor, the fat maiden aunt, Lord Chumley, the conventional stage Englishman and other minors, and the house alternates between its serious attention to the more diverting comical enjoyment.

Finally La Sate is exposed as an ex-criminal, Chumley produces a receipt from the widow for the full amount, and, true to old custom, the characters all congregate in a final jubilee, which make a rather crowded group, especially when the producer has chosen a close-up scene for his parting one. The picture is presented with the clearest of photography. F.

Lucille Love, No. 10 (Gold Seal, June 16).—With a cast including Grace Cunard, Francis Ford, Wilbur Higby, Ernest Shields, and Louise Granville, the adventures are continued. Bearing in mind the fact that the papers are possessed by Lucille, either that or she knows where they are, and that is the reason for Loubeque following her so ardently, we are prepared to enjoy the series of thrills—melodramatic incidents and threadbare escapes—with which the film is filled. Some of them caused a select audience to smile, a few others to burst outright into laughter. The play was well set, and when the couple reach Mexico the settings in southern California furnish a very pretty background. The photography is without fault. First having drugged the girl and carried her past the government detectives by a daring subterfuge, she is taken to the hacienda in Mexico, where she makes friends with a Mexican bandit, one of the Constitutionalists. He helps her crawl out of the house and rides off with her. He and the butler are both killed, while Lucille is last seen speeding away. F.

AN APPRECIATION OF "JUDITH"

The Biograph Company has received at its offices the following appreciation of "Judith" from a prominent author, who states that after viewing the Biograph masterpiece he could not restrain himself from writing the company that had given such a film to the screen:

"In writing about this masterpiece of the films it is difficult for one to restrict himself to moderate language. It takes you back to the biblical Judea, where you see vividly the habits, customs, and habitations of those ancient people. You are at once in the tranquil atmosphere of the Bible and the dramatic and poetic atmosphere of Thomas Bailey Aldrich's powerful drama. The spirit of the narrative, revolving around Judith, one of the most courageous women that was ever recorded in literature, has been caught by Biograph genius and held from the opening to the close.

"The methods of ancient warfare with the battering ram, the chariot, and all the implements of ancient battle are portrayed with marvelous realism. And the play itself is wonderfully constructed, being perfectly balanced by all the elements that go to make up the true drama; suspense, surprise, collision, and a compelling sweep to an inevitable climax, and the photographic art of Judith of Bethulia are a delight and an inspiration.

"The story moves on clearly and deftly with absolutely nothing lost. All the complex emotions of our poor human nature are here seen as if indeed the mirror had been held up to nature. The character of Judith itself is worthy of a page. With what emotion we watched this chaste and lovely woman leave her beleaguered city and go to the tent of the cruel and lecherous Holofernes to do him to his death and save her starving people. With what suspense we see her heart go out to the Assyrian Prince and watch her as she falters in her purpose. And then she sees the vision of her slaughtered people. Her arm is nerved and she strikes the blow that ends the career of the Assyrian monster and sets her people free. But one must see Judith of Bethulia to appreciate its grandeur and its art."

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Current Releases—The Rose of Evil (2 parts.) A Practical Demonstration

REVIEWS OF LICENSED FILMS

The Ladies' War (Vitagraph, June 17).—Rival club leaders clash over the matter of servants, and are still further estranged because of a duplication of "exclusive" gowns. Mrs. Mixton plans to be elected president of the club, and that she may make an impression at the meeting, orders a new gown from Paris. While Mrs. Mixton is ordering the gown, Mrs. Blinkensop is walking home with the only one of the kind in existence. But rather than disappoint a customer, the proprietor makes an exact imitation, and sends it to Mrs. Mixton. Mrs. Blinkensop's cook visits Mrs. Mixton to collect money due for previous services, sees the gown, and warns her new mistress. The revenge is complete, for Mrs. Blinkensop sends her stout negro servant to the meeting in a costume precisely like that of the haughty Mrs. Mixton. Roy L. McCardell wrote the scenario that is brightly acted with Jane Fearnley and [illegible] Fitzgerald in the parts of the rival clubwomen. D.

Castles in the Air (Selig, June 17).—Rather sentimental, but occasionally appealing is this story of two poor high school students, who are snubbed by their more wealthy companions. Inspired by a newspaper story of an inherited fortune, Alice indulges in day dreams of sudden prosperity, and even tells the snobbish girls of a great estate to which she has fallen heir. Believing the story, their manner undergoes a sudden change, but, of course, the deception is short lived. Then Roy, the sweetheart, actually inherits $50,000, and after being cured of some physical ailment is ready to marry Alice. Lyllian Brown Leighton, [illegible] Oliver, and Dixie Gray are in the cast of a picture that is carefully produced, whatever the quality of the story. D.

The Fable of the Brash Drummer and the Nectarine (Essanay, June 17).—If this is a fair sample of what can be done with George Ade's fables in pictures, the more we have of them the better. There is plenty of humor in this story, and more yet in the subtitles of Ade's writing. Here are two that get heartier laughs than any scene in the picture: "The drummer appeared to be the principal cake in the pantry. Little did he dream that he could be trusted," and "A finishing school is the place where young ladies learn to give the quick finish to people who won't do." Titles of this description are distinctly worth while. Beverly Bayne is the nectarine of the fable, and Wallace Beery is the brash drummer, who literally sinks out of sight before the hard stare of the nectarine after she has returned from a finishing school. The scene in which the ample proportions of Mr. Beery shrink and shrink until there is nothing left, makes a capital climax for a skillfully acted and altogether exceptional comedy film. D.

Broncho Billy and the Mine Shark (Essanay, June 13).—G. M. Anderson, Margaret Clayton, True Boardman, Harry Stockdale, Victor Potel, and Fritz Wintermeier again combine in a clever expression of the mixed pathos and humor in one of the conventional Billy offerings with Anderson in the lead. Although taking a little long to get the proper headway, it works up finally into a plot, and we are satisfied to see the villains overcome. The mine sharks plan to sell the Easterner their worthless ground, and he gives them a first payment. The prospector, Broncho, captivated by the daughter of the Easterner, "salts" the mine, so that the would-be sellers buy it back at a higher price. F.

A Bargain Automobile (Lubin, June 15).—It's one of those simple comedies which the Lubin produces, written especially by E. W. Sargent, and produced by A. Hotaling. Ben Walker, Jim Hodges, Jerold Hevener, Mae Hotely, and Marguerite Ne Moyer are also seen in a cast that is especially well adapted to portraying this type of offering. It is presented with the usual artistry of the producers. The man sells his automobile to a couple of burglars, who present it to the chief of police. Then when they commit robbery the whole police department is unable to catch them. They are finally caught, however, after some of the usual drollery by the police. Ends the reel with He Changed His Mind. F.

The Opal's Curse (Biograph, June 13).—While there is not much of mysticism about this one-reel adventure picture, it does combine into its wonderfully photographed length about all the interest and excitement that is permissible in the length of one reel. A two-sided interest, and compelling narrative, and fine scenario technique are three important factors in the determination of the success of the play. It is finely acted, and in every particular a commendable one-reel effort. The man receives an opal necklace, and a note telling him that it will bring hard luck if torn apart. By an unlucky chance he does so. That night a burglar enters and steals the jewels from the safe. The daughter's sweetheart sees it, pursues, and is captured and bound in the apartment of the burglar. The burglar's wife takes the jewels to the pawnbroker's, where he calls for the police. The police follow the wife, and enter her apartment, while the burglar, seeking to escape, is killed by a fall from the fire escape. F.

Andy Has a Toothache (Edison, July 8).—Whatever credit this one-reel comedy deserves must go to the director, Charles France. It is another in the series by Mark Swan, depicting the adventure of the juvenile, Andy Clark, but is about the slimmest of the series as to plot. Andy Clark, Jessie Stevens, Janet Dawley, Horace Newman, Harry Linson, and Edward Boulden are the principals who take their parts as heretofore. Andy is persuaded to go to the dentist, after the string-tied-to-the-door method has failed. He sees another man suffering in the chair of extraction and sneaks away. He gets into a fight, and the tooth is knocked out with the immediate disappearance of the swelling. Ice cream for all is the order on the proceeds of what he gets by selling the tooth to the kids a la Tom Sawyer. The incidents here utilized are the whole means to execute whatever mirth is aroused. F.

Hearst-Selig, No. 30 (June 11).—The intercollegiate track meet, recently held at Cambridge, two Japanese warships in San Pedro harbor, the visit of the American Cardinal O'Connell at Rome, launching of the *Shamrock IV.*, and trial races between the *Resolute* and *Vanitie*, the Columbia commencement, fool-proof flying boats, views of the victorious Mexican rebels, the portraits of the Consuls in Mexico who have gotten into trouble, and the exhibition of kids in Chicago who mock [illegible]. Other views, besides, all combining into an interesting, well-taken, and widespread series of news pictures. F.

When the Night Call Came (Selig, June 13).—While this may be a very interesting one-reel scenario, it is so highly improbable in its solution of human nature that, for one thousand feet of film it holds its audience in intense interest and amused forbearance. Shown with the very clearest of camera work, all the more necessary because most of the exteriors transpire at night, and taken by a cast including Guy Oliver, Eugenie Besserer, Joe King, Fred W. Huntley, and George Hernandez, with Edward J. Le Saint as the producer, this is another of those dramas for which the verdict must rest with the individual. For the [illegible] the improbability will be [illegible] mount. W. E. Wing is the author. His technique is a matter for admiration. The schemer, after scraping an acquaintance with the man who has just inherited many thousands of dollars, decides to marry him, having fallen in love. Then her former acquaintances return, and to quiet them, in her love for her husband, she determines to steal all his capital. Her confederates kidnap him, and starve him in a room. He signs a check which his wife collects, and then turns over the receipts to the gang. Then she helps to free her husband, and he manages to win back the capital with the money. His wife confesses, but love conquers his other feelings. F.

The Wire Chief's Reward (Kalem, June 20).—While the reward in this one-reel drama of adventure had nothing to do with the excitement stirred up by the play of events, the reward being the brave girl operating at the telephone switchboard, the play was fully up to the standard of its length, and will handily serve to hold the attention and the alternate hopes and fears of its adventure loving audience. Carlyle Blackwell is the wire chief who happens to be high up on a telephone pole when the highwaymen stop underneath and mature their plans for the stealing of the money that is coming in the automobile. He taps the lines and telephones the girl at the switchboard who sends help in another machine. The wire chief manages to get the money away from the thieves, and then, in the other machine, also helps to catch them. His reward is the girl and improvement in salary and position. F.

The Crime of Cain (Vitagraph, June 15).—As may be surmised from the title there are two brothers in the play, and at one time one of them is sure to ask, "Am I my brother's keeper?" While this one-reel film is well constructed and contains a lot of forceful material, the age of much of it militates against its complete success, although the director, Theodore Marston, has gone to much pains to get the settings to substantiate the atmosphere of the plot. The script is by Mrs. Tom Coleman, with James Morrison, Denton Vane, Edward Kimball, Dorothy Kelly, Audrey Berry, Herbert Frank, Marie Weirman, Arthur Cozine, and Rex Hitchcock in the cast. The brothers quarrel over the girl, and when the old brother is found murdered, with the hunting gun of the younger brother beside him, the latter is led away to jail. The trial has resulted in his condemnation when the wife of the Italian who murdered the brother rushes in and confesses her husband's crime. Then the Italian is led away, while the younger brother embraces the girl. A good deal of court etiquette is ignored in this rushing to the bar, and the declaration of the prisoner's innocence as the jury is about to deliver its verdict. The judge was the prisoner's father, and other material also was unable to be brought out to its full value in the limited length. F.

He Changed His Mind (Lubin, June 15).—A short sketch with flirting as its background, written by C. B. Jones and produced by A. Hotaling. Julia Lawrence and Ed. Lawrence are the principals in a numerous cast. The chief forbids flirting, for all the cops seem to have beaus, but later he is tempted by one of the ladies to do a little flirting himself. Then the others bring his wife, and the film ends in an uproar. Linked with A Bargain Automobile. F.

A Jonah (Biograph, June 11).—What may best be described as "velvety" photography is the rule throughout this one-reel comedy. The plot, laid in a rural frontier setting, is not so very funny in itself, but the incidents introduced, many of them foreign altogether to the play, lend it the necessary amount of mirth. When the swain proposes, the mother-in-law-to-be feels his muscles. This is truly a new qualification for marriage, and one which should appeal to the eugenic faddist. The two men are pals, but the one has no luck and he loses the girl, his horse and pistol, is hurt, and has various other mishaps, after each of which he says, "Just my luck." This culminates after he visits his former pal, whose wife has just presented him with twins, and then he believes, between them and the mother-in-law, that his luck has at last taken a turn for the better. F.

The Power to Forgive (Vitagraph, June 11).—Although some of the threads may not have been completely gathered up at the end, the spinning of this one-reel drama is a positive delight to the eye in these days of pusillanimous one-reel offerings, whose stronger brethren have been transmuted—and often padded—to two-reel products. With a splendid cast, including Anne Schaefer, Myrtle Gonzalez, George C. Stanley, and George Kunkel, in this drama staged by Mr. Stanley from the script by Doris M. Schroeder, and offered in a way that speaks plainly for the locale—Spanish-American—that it wants to represent, it holds the attention as few of late do. There is not only originality and virile action, but human power and some fine acting as well. The Spanish girl flees from one town, due to a stabbing affray, and finds comfort and friends in another town in a gambler and his sweetheart, who owns the saloon. She captivates the gambler to the broken-hearted grieving of the elderly woman who loves him. She persuades him to rob the safe with the combination of which he is intrusted. Once they have left the town she stabs him, and leaves him for dead. The other woman follows and brings him back barely alive. She forgives him, and persuades the men to do the same. The captivating murderess is last seen thrown from her horse, lying in the desert with staring eyes. F.

The Snakeville Volunteer (Essanay, June 11).—While no one asked us to say it, and while it does not belong strictly to a criticism, we wish to say that Victor Potel, the principal comedian in this one-reel comedy, is about as funny as there is on the screen to-day. His were the principal antics which brought this offering to success. He had in the cast with him Margaret Joslin—"Sophie Clutts"—Harry Todd—"Mustang Pete"—the familiar trio of Snakeville, that fictitious Essanay village, where so many funny things have happened. The recent military agitation has caused a flood of war dramas, so why not a war comedy? Inspired by the sight of the troops riding by, the four volunteers borrow some clothes from the trunks which a certain theatrical company have left behind in the hotel. Their manoeuvres, antics, and their chase by a Mexican cannot be told in words, but brought roars from the audience. The navy, the army, the militia, and Robin Hood are all represented. F.

SELIG

"REPORTER JIMMIE INTERVENES"

"Reporter Jimmie Intervenes"

A cracking good newspaper story with a big "Beat" that baffled the grafters. It is on the jump and has a series of surprises.

In Two Reels

Released July 6th

July 7th **"ALGIE'S SISTER"**

A father, to free his son from city temptations, sends him to his ranch and the cowboys make fun of him until he turns the tables on them, and makes them reluctant to bid him good-bye.—A surprising comedy.

July 8th **"CARYL OF THE MOUNTAINS"**

A strong moonshiner story in which a mountain-maiden and a timber cruiser play the principal parts and spoil a conspiracy. KATHLYN WILLIAMS and THOMAS SANTSCHI appear in the leading roles.

July 10th **"DID SHE CURE HIM?"**

A husky wife has a husband who loves cards and clubs. She [illegible] him at home and gives him "the fruit cure" until he almost founders.—A laugh from beginning to end.

July 11th **"HIS FIGHT"**

A faithless wife is divorced by her husband and comes to grief through another marriage. She makes a bold bid to get him back, but fails.—A strong and surprising play of sentiment.

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THE CHANGELING—2 Parts; THE DEBT; THREE MEN AND A WOMAN; THE MAN FROM THE SEA.

MARSHAL NEILAN

Managing Director
KALEM CO. Hollywood, Calif.

FEATURE FILMS

"THE TRAMP"

Drama in Three Reels. Made in Germany and Released by the Eclectic Company.

The task of holding the interest in this film devolves upon the actors interpreting the tramp and the convict, artistically drawn characters in a picture of German peasant life. There is not very much of a story, and at times the action drags a bit, but compensating virtues are found in the life-like portrayals of the central figures and the thoroughly satisfactory German settings finely photographed, as is to be expected in films of this make.

With a quantity of detail that leaves little to the imagination, we are shown the escape of a desperate convict and the chain of circumstances by which he becomes a murderer and an innocent tramp is accused on circumstantial evidence. The tramp is the victim of a logical sequence of events unmistakably pointing to him as the culprit. Having escaped from prison, the convict seeks shelter in a barn. Later he kills and robs the farmer, an aged man made nearly helpless by illness. Almost coincident with the murder is the appearance of the tramp, whose one purpose is to find something to eat. He helps himself to some provisions in the storehouse and goes unsuspectingly on his way. When the body of the farmer is discovered, the authorities arrest the tramp, and it is proved beyond a doubt that he had stopped at the farm at about the time of the murder.

The upshot of a long trial scene is the physical collapse of the accused man, who is taken to a hospital. Meanwhile, the convict is spending his stolen wealth in riotous living. Detectives trace him to a gay restaurant, but to avoid arrest the convict makes a daring leap from a balcony and is severely injured. Removed to a hospital, he meets the tramp, and with his dying breath confesses to the murder of the farmer. We see the wanderer free to continue his precarious pilgrimages and there the story closes.
D.

"THE ELDER BROTHER"

Two-Reel Essanay Drama, Featuring Francis X. Bushman. Released June 5.

Phillip	Francis X. Bushman
Irving	Bryant Washburn
The Dancer	Gerda Holmes
Lester	John H. Cossar

A comparatively simple story is made interesting and appealing in this film because of careful handling and able acting on the part of the four principal players. Francis X. Bushman has a sympathetic role and, as usual, he interprets it with restraint and sincerity. Gerda Holmes, too, is a very natural figure in the character of the dancer that appears in a cabaret restaurant, not because she likes the life, but because she needs the money.

It is while the dancer is circling between the tables of this very well staged restaurant that she attracts the admiration of Irving and Lester, one of his worldly-wise friends. Irving, a dissipated, but well intentioned young man falls in love with the girl, and so does his elder and more circumspect brother, Phillip. For a long while, however, Phillip does not suspect that his sweetheart is a dancer. The revelation comes one evening in the restaurant and then, in addition to dropping the girl himself, he blames her for Irving's steady decline. After a time the youth collapses entirely and has to be carried home. The dancer and Phillip watch by Irving's bedside during a long and critical night, and the following morning Lester appears and assumes responsibility for his friend's evil ways. It seems that drugged cigarettes were the true cause of the young man's downfall. All is forgiven and Irving presumably will be content to have the dancer for his sister-in-law.

It is a clearly photographed picture that includes a number of pleasing light effects.
D.

"KRONSTADT"

Three-Part Feature, Adapted by Max Pemberton from His Own Novel for the Gaumont Company. Released June 13.

The Girl	Miss Mantavan
Paul	Mr. Rawlins
The General	Mr. Desborough
Colonel Basso	Mr. Carey

For those who are unacquainted with Russian geography and military matters, be it explained that the fortress of Kronstadt rises a grim mass over the Baltic Sea, a guard over the advance to the capital. The fortress lends itself admirably to beautiful pictures. It is the penetration of the secrets of this citadel that furnishes the plot of this military-intrigue drama.

The girl is left an orphan with her younger brother, who is taken ill. In these extremities she thinks to write a distant cousin. The latter, employed in the secret service, offers her a thousand at once, and promise of four thousand dollars more with success, if she undertakes to acquire the military secrets of the fortress of Kronstadt, and further offers to accelerate her progress by getting her the position of governess in the house of the governor of the castle. With her little brother in want of medical attention, she is prevailed upon to accept, and wins her way in the new household and also falls in love with the lieutenant. She steals into the office and is getting the plans when the lieutenant catches her. The general comes at once, and as the only way out he tells the general in what deed he has caught her. He is ordered to take her to the island fortress. On the way he and the girl manage to elude the guard, and the couple make their way to Paris. There the secret agents of the Russian Government capture him, but the girl hires the famous detective, who forces the agents to promise the man his freedom on the return of the papers concerning the fortress.

The way the picture has been handled is excellent, but compared to previous products from the studio of this same company it is hardly the artistic success one would expect.
F.

A DAVID GRIFFITH PROTEGE AND A FEW FEET OF THE MAJESTIC LOS ANGELES STUDIO.

Lillian Gish, Who Recently Scored in "Home, Sweet Home," Seen in a Studious Mood.

"THE RIGHT OF WAY"

Two-Part Feature Produced by the Vitagraph Company Under the Direction of Van Dyke Brooke. Scenario by W. A. Tremayne. Released June 9.

John Dorian	Van Dyke Brooke
Jack Delaney	Leo Delaney
May Radford	Norma Talmadge
George Brinton	Harry Northrup
Lawrence Radford	Logan Paul
Senator Rankin	Anders Randolf
Hartland	Mr. Kendall

It is strange with what matter-of-factness the pictures and the dramas take it for granted that our politicians are corrupt. In this drama of political and financial intrigue the senator is shown as an everyday grafter who sells his power for money. That gives the spirit of the offering in a scenario that is faultless of technique but lacking in real virility. The principal reason is that there is not enough at stake. This seems a shame, for the cast is selected with a rare amount of discretion and does realistically well.

The father is in debt and consults his lawyer about selling his property, but the lawyer advises not. So the father refuses an offer of $5,000 from the magnate who wants the ground to give him the right of way for his new railroad. The daughter works in the office of a young lawyer to whom she becomes engaged. Later the magnate bribes the father's adviser to counsel him to sell his holdings. It is when the young lawyer, the fiance of the girl, hears about it that they determine that something is wrong and start to investigate.

The daughter secures a position in the office of the magnate as stenographer, and soon finds the proof that the senator in Washington and the adviser to the father have both been bribed. Then a letter arrives from the father saying that he will sell, influenced by the bribed lawyer, and at the same time that lawyer enters the office of the magnate and recognizes the daughter of his client. A race then ensues to the house of her father, she and the young lawyer arriving in time to prevent her father from selling his property at the lower price.
F.

"THE CHANGELING"

Two-Reel Lubin Drama, Written by Lawrence McCloskey and Directed by George Terwilliger. Released June 10.

Dr. Delmore	Earl Metcalfe
His Wife	Lilie Leslie
Mr. Saunders	George Spencer
Mrs. Saunders	Miss Dawson
Edwin Saunders	Kempton Greene
May Delmore	Anna Luther
Mr. Brown	William Turner

Drama of more than ordinary force is found in the second reel of this McCloskey-Terwilliger production. The first reel offers good preparation for a tragedy, from which there is no apparent escape, and instead of dodging the issue with an unreasonable solution, the author braves the danger of an unhappy ending. It is better so, for the picture leaves a quite vivid impression as it stands.

Dr. Delmore, a young physician whose intentions are better than his judgment, takes the baby of a poor woman who has died and substitutes it for the dead infant of the wealthy Mrs. Saunders. In an effort to do his best for everybody concerned, he lost sight of the fact that the poor child was likely to inherit insanity from an insane father. Believing that the boy is their own son, the Saunders rear him in luxury and send him to college, where he meets Dr. Delmore's daughter. Of course, the pair fall in love and, of course, the doctor refuses to consider the marriage of his daughter to the youth. And naturally, too, he declines to give reasons for his objection.

The young people insist that they have a right to marry; Mr. Saunders wants to know why his son is rejected and still Dr. Delmore will not explain. Then an elopement and the return of the bride and groom. On the pretext of taking him to see his father, the doctor gets his son-in-law into an automobile. He pleads with him to give up May, but finding argument useless, halts the machine in front of a train and both are killed under the wreckage of the car. The doctor's action does not seem unreasonable as introduced in the picture, for it is shown that the boy not only inherited insanity, but is in a fair way to becoming violently insane himself.

The production is adequate and the cast is a good one, with first credit shared by Earl Metcalfe, William Turner, and Kempton Greene.
D.

Trapped by Wireless (Kleine-Selig, June 2).—What this two-reel picture lacked in variety of plot was never noticeable in the strategy of the adventurers, and their location which really mounted so heavily in the total worth that all else was overlooked—all but the scenic beauty which was paramount throughout the entire length. The plot concerns the adventures of the pirate and the millionaire's daughter who cruises on her father's yacht. The pirates see the yacht, and determine to capture it. This gives an opportunity quickly grasped, to flash from the beautiful sunlit waves with their appropriate tints to the cliffs and crags where the pirates lie concealed. The actors are not called upon for very difficult work. The pirates board the vessel and bind all, but their leader, who the day before observed the daughter shooting on shore, forbids their touching her. The gang are dissatisfied with their leader, and determine to tie her and him against the rail, intending to kill them both, but rum is their undoing, and before their sober recovery the couple have escaped to the shore, swimming. The real pursuit, and then comes the scenic part of the film, where the leader and the girl, entrenched in a cave with six rounds of ammunition, are safe from the gang who cannot follow across the precipice to which access was gained by means of a rope. Two trees are substituted, and the bandits are about to gain the other side, when the leader sacrifices himself, and with an axe chops down the trees, but falls dead to the foot of the cliff. This is one of the unusual pictures that the camera has caught. The marines come, and the girl is led sorrowfully away. The marines were summoned by wireless, hence the caption.
F.

The Curse of Humanity (Domino, July 9).—As photoplays have indicated many times before, the curse of humanity is drink. In this two-reel drama, the son of a wealthy man, and his family, are the victims, but at least a share of the responsibility rests on the shoulders of the wealthy man. When he learns that Roger has married a shop girl, and that recognition of the marriage is imperative, he will consent to nothing but divorce. Following the advice of his mother, Roger remains true to the girl, and with no money to pay the bills they start in housekeeping. Being a failure at work of any kind, Roger takes to drink. Gradually he falls through the various stages of intemperate degeneration, while his little girl goes about without shoes or stockings, and the long suffering wife has scarcely enough to eat. On the night before Christmas, Fate brings about a fortunate meeting between the child and her grandmother. The grandmother sends a cart load of Christmas presents, and the following day returns with Roger's father. That gentleman is ready to forget past misunderstandings, and Roger promises to change his habits. The picture is passable in story and the manner of its handling.
D.

LICENSED FILMS

Her Neighbors Next Door (Biograph, June 16).—Presented with the best of photography this one-reel drama must hold the attention by means of its unusually great amount of action rather than for its careful staging. The opening shows the young wife wishing her husband good-by on his ocean voyage, and a glimpse is afforded of the steamer. Then we are informed, subtitular fashion, that the ship has sunk, and he is later cast ashore among the savages. Then when the rescue ship comes, it is the identical one that is supposed to have foundered. This is a sort of prologue, for the husband is next seen as mill owner, and his hands dissatisfied with their pay. His wife has meanwhile moved next door to a happy couple, whose children and happiness she envies. The neighbor is one of the agitators at the mill, so that she goes to see the owner in behalf of the men. There, of course, she meets her husband again, and in the joy of reunion labor gets its due.
F.

Hearst-Selig News Pictorial, No. 33 (June 15).—Many and interesting views of the different cup defenders, new and old, including the first trial of the *Shamrock IV.* and her owner, then some dashing pictures of the recent polo games, a few photographs from somnolent Vera Cruz, a fire at St. Louis, fashions, and those modes that are indorsed by the recent national gathering of women in Chicago, and the start of a balloon race at Portland, Ore., are a few of the news-views shown.
F.

Dolly at the Helm (Edison, July 11).—A page in the life of Dolly of the Dailies, in which there is absolutely no dramatic action, but in which the atmosphere of the newspaper office is fairly well pictured with its trials and its joys. You see, the city editor had to go home to his sick baby, and Dolly had to take his place at the desk for the managing editor was also ill at the time. She teaches all the upstart reporters their places, and then goes out to write up a big story herself. Later she receives news from home that her father is on the verge of bankruptcy, and by selling her story to the editor she is able to write home that she is coming for a vacation. She and the editor seem to be getting on terms of intimacy. We suspect a little romance in the last scene. Mary Fuller, of course, takes the leading part with Walter Edwin as her director, and Charles Ogle is the impressive editor. Yale Benner, [illegible], and Carlton King are also in the cast. Perhaps a little too much posing on the part of Mary Fuller was evident in this as in several releases of late.
F.

The Political Boss (Kalem, July 4).—The political atmosphere predominates in this one-reel drama, to which a set of new characters give an entirely new face. There is Carlyle Blackwell as the editor of the paper which he has just bought, who engages "[illegible]" Jones—J. P. [illegible]—a tramp printer. Also there is Judge Moore—James Neill—candidate for mayor, with whose daughter—Neva Gerber—Tom, the editor, is in love. Bert [illegible] is the political boss, who is overheard by "[illegible]" saying that if his candidate is elected he—the boss—will be the real ruler. Then the paper refuses to support the mayor for candidate, and the boss tries to steal into the offices at night and set them on fire. The tramp printer grapples with him, and tears loose his coat lapel. The editor rushes in and rescues the printer, and by means of the lapel the boss is convicted. The offering ends with the usual embrace. The picture is ornamented with pleasing camera work, especially as concerns the fire in the print shop, which scenes were also realistically handled by the director, Carlyle Blackwell.
F.

Face to Face (Edison, July 7).—For those of you who remember why Marc McDermott—that is Ferriton—disappeared in the first of these one-reel serials under the caption, The Man Who Disappeared, it will be a shock, as it was to him, to come face to face again with the girl, Miriam Nesbitt. This offering continues the spirit and the interest in the serials well, and with a camera that looks at things from a slightly different angle, has resulted in a capital thousand-foot film. Others in the cast were Horace Newman, Marjorie Ellison, Joe Manning, Harry Linson, and Harry O'Moore. The new firm have gone into the contracting business, but are blocked by the "inside" contractors who want to pass a law that will prohibit the aspiring firm from bidding. The new firm arrange to catch the other one trying to bribe the legislators into passing the law. It is while trapping them that Ferriton runs into the girl whose brother is in the power of the evil contractors. He gets the evidence, but takes the identity of the people who brought the bribe money.
F.

Fleeing from the Fleas (Kalem, July 3).—Neither burlesque nor comedy of the higher pretensions, but a clever mixture of them both is this short offering with Marshal Neilan as the director of the script by Paul Arlington. Neither is it an elegant subject—"whoever it"—fleas getting into a man's clothes, but it will tickle the funny bone of any audience, and that is about what it was meant to do. Ruth Roland, Marshal Neilan, John E. Brennan, H. Fraleigh, Laura Oakley, and Victor Rottman are the principals, and we should like especially to commend Laura Oakley, a "naturally funny" artiste, though given but a minor part here. The two men, Brennan and Neilan, are after the same girl, and the little hairy dog sits on the dress suit belonging to Brennan, so that at the ball he itches and scratches by turns. Now, Neilan only rented his dress suit, so that at an inopportune dip the suit did rip—and he sought the seclusion of the lawn. And, lo! and behold! a pair of trousers did descend from above. Not knowing that these were the pants discarded by the flea-bitten man Neilan dons the whole pair gladly, and then he, too, itches. In the meanwhile Brennan has garbed himself in a fancy curtain made of Brussels lace, all of which causes the burlesque police to be called. They respond in a smoky auto, and the reserves on roller skates. Split with Trooping the Colors.
F.

His Dream Fulfilled (Melies-General, June 18).—There is the conventional daughter who looks for romance and refuses to marry the son of her father's friend by a mutually arranged compact. However, she is delighted with an ardent admirer and elopes with him. When she arrives at home she finds that it is the self-same son. Pictured with the usual care, and in this case an unusual eye for exterior settings which enhance the value of the short comedy with their natural beauty. It is linked with Everybody's Doing It.
F.

Everybody's Doing It (Melies-General, June 18).—The juvenile, Bobby, asks money as a bribe to go to school, and instead buys itching powder. He manages to inoculate his parents, and the doctor, who is sent for to try and cure them, with the annoying powder and even he gets some of it on him. The antics of the itch-infected trio will bring forth many a hearty laugh over a film that is nicely presented by an artistic camera. Ends the reel with His Dream Fulfilled.
F.

VITAGRAPH

6 a Week---"LIFE PORTRAYALS"---6 a Week

"MARIA'S SACRIFICE—Drama **Monday, June 22**
To save her husband from prison, she is willing to sacrifice herself. He begs forgiveness for his suspicion, aroused by his jealousy. WILLIAM HUMPHREY, EULALIE JENSEN, S. RANKIN DREW and WILLIAM V. RANOUS are the principals.

"THE PASSING OF DIANA"—Two-Part Drama **Tuesday, June 23**
In her desire for revenge, she plunges with her rival over a high precipice in her automobile. She is killed; her intended victim is saved. DOROTHY KELLY and JAMES MORRISON are the leads.

"THE BEAR FACTS"—Comedy **Wednesday, June 24**
"Sonny Jim" goes in search of "The Three Bears," he read about. He finds them and is found fondling them, by "Daddy Jim." He keeps one for a playmate. BOBBY CONNELLY as Sonny Jim.

"HAPPY-GO-LUCKY"—Comedy-Drama **Thursday, June 25**
Happiest and most lovable of girls, she wins the hearts of everyone. She makes friends who do not desert her and will not let her leave them. CLARA KIMBALL YOUNG, EARLE WILLIAMS and ROSE TAPLEY are the leads.

"THE OLD MAID'S BABY"—VITA-LAUGH Comedy **Friday, June 26**
If you have never seen one before, you will be surprised and highly pleased with this funny little pet. BUNNY and FLORA FINCH make it part of their family.

"HIS WIFE and HIS WORK"—Two-Part Drama **Saturday, June 27**
Narrow-minded and captious, she makes his life miserable. She objects to his profession. With mind broadened, she enters into the spirit of his work. ALFRED VOSBURGH, MYRTLE GONZALEZ and ANNE SCHAEFER are the cast.

SIX A WEEK

"THE REFORMATION OF THE GANG"—Drama	Monday, June 29
"THE POOR FOLKS' BOY"—Two-Part Drama	Tuesday, June 30
"THE CIRCUS AND THE BOY"—Comedy	Wednesday, July 1
"TWO STEPCHILDREN"—Drama	Thursday July 2
"A TRAIN OF INCIDENTS"—Comedy	Friday, July 3
"THE TOLL"—Two-Part Drama	Saturday, July 4

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REVIEWS OF LICENSED FILMS

Pathe's Weekly (June 17).—Up-to-the-minute news, clearly photographed, characterizes this number of the Weekly. President Wilson figures in two events—dedicating the monument to Confederate soldiers at Arlington Cemetery and attending the commencement exercises at the Naval Academy in Annapolis. Other scenes of particular moment are those showing the destruction wrought by an earthquake in Catania, Sicily; the funeral services for the *Empress of Ireland's* dead, and a race between the three possible cup defenders, *Resolute*, *Vanitie*, and *Defiance*. D.

The "Marmot" (Pathe, June 22).—This strange little animal, about the size of a rabbit, confines itself almost exclusively to the rocky recesses of the Alps and Pyrenees. Close up views give an excellent idea of the appearance of the "Marmot" and the nature of the land in which it burrows and finds its food. D.

Glacier National Park in Winter (Pathe, June 22).—Near the close of this scenic film the camera man secured a remarkably artistic picture of storm clouds floating above the tops of mountains. Earlier scenes are equally fine, photographically, if less unusual. They show Mount Rockwell, Wolf Mountain, and other snow-capped peaks. On the reel with The "Marmot." D.

Max, the Magician (Pathe, June 23).—For a trifle more than half a reel, Max Linder proves amusing in a typically French farce. As a parlor entertainer, Max's laurels are threatened by a magician, who causes water to spout from the most unlikely places and otherwise surprises the guests. Max pays for a lesson in mystifying tricks, and receives a bottle of ointment that if applied to the face is guaranteed to render a blow painless. He experiments on his hostess with disastrous consequences. This farce opens a reel with Historic St. Cloud. D.

Historic St. Cloud (Pathe, June 23).—Buildings that have been standing since 1658 and gardens whose beauty remains unimpaired, are charmingly pictured in this brief film, closing a reel with Max, the Magician. D.

How Lone Wolf Died (Selig, June 16).—Many have been the attempts to picture by word and screen the anguish and the torture of a man dying on the great deserts. As an example of this particular form of death, this one-reel drama by W. E. Wing is equalled by few. But in the material that led up to his being lost in the sandy waste, the offering is not so fortunate, and it is true that the attention of most wandered to speculating about the next reel long before the classic bit that makes the picture remembered. The photography is a marvel of its kind, clear and crisp, and seeming to vibrate with the torpid heat of the desert air. The acting was capable. M. Farnum is the producer, with Lester Cuneo, Barney Furey, and Hazel Henderson in the cast. The Indian maid is loved by the prospecting minister, who is stabbed to death by a renegade Indian, Lone Wolf. As the minister dies he utters the warning, "Thou shalt not kill." She takes this literally and follows the Indian, who has run out of water and plagues him, from her horse, with the sight of a full canteen. He comes to a poisoned pool and others, she takes care to poison, so that he cannot drink. A number of mirages appear, and finally having drunk of the polluted water he dies in agony. F.

The Little "He and She" (Essanay, June 16).—A novel idea, pleasingly presented. Wifey has overdrawn her hubby's patience and bank account, and things are in a tight pass. Then the two little statues, the purchase of which overdrew the account, prove their worth. These statues come to life, while the husband and wife dream a parallel series of happenings which the statues, vitalized, act out in gentle irony of the acts of the husband and wife. The result, on awakening, is a complete reconciliation. Richard Travers and Gerda Holmes play the part of the man and his wife. F.

Good Cider (Lubin, June 16).—To one barrel of cider that your country relatives have sent you add a handful each of mustard and pumpkin seeds, another of cloves, and a few bunches of raisins. This is supposed to make good cider, but in case that fails add a big sized bottle of whiskey, and the concoction is sure to please. The film, which is based upon this plot, is nicely presented from a mechanical point of view, and brought forth a few hearty laughs, where it was shown for the public approval. A lot of incidental business enlivens the above skeleton with its drollery and original conceit. J. A. Murphy is the producer, with James Levering, Billy Bowers, Babe Hardy, Ben Walker, and Julia Calhoun in the cast. The offering is split with The Shell Comb Industry. F.

The Shell Comb Industry (Lubin, June 16).—From the catching of the turtles, the splitting of their shells, the cutting, designing, carving, and polishing to its final resting-place in the back hair of milady the film follows the process in a well-taken series of pictures, whose distinction lies in the fact that the various steps are clearly visible. It is linked with Good Cider. F.

The Prize Employer (Biograph, June 15).—A conception of the most original sort, and clever and interesting at the same time is this part-reel farce-comedy. Good acting, especially by the couple who took the parts of the servant and her beau, is conspicuous in an excellent cast. Photographically and in the realm of the director the film was well presented. The mistress reads of a prize that is offered for the employer who treats her servant the best. Thereafter she surprises Bridget (who was just leaving) by treating her more as a mistress than as a servant. But with true comment on the human attributes this does not suit the girl, either, and she leaves, and with her go all chances for the prize. Split with Brown's Bachelor Supper. F.

Brown's Bachelor Supper (Biograph, June 15).—In a rapid-fire sketch this part-reel farce shows the bachelor in charge of his housekeeper's baby and the arrival in rapid succession of his prospective mother-in-law, bride, and her father. His bachelor friends also troop in, and the subsequent mistakes in identity and circumstances are the director's strength and the source of the humor which this situation undoubtedly possesses. It is linked with The Prize Employer. F.

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